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Felix Weingartner, fresh from his American triumphs, conducted the eighth symphony concert of the Berlin Royal Orchestra at the Opera House on Thursday evening. He gave us a strictly classical program, made up of the C major Haydn, the F major Brahms and the C minor Beethoven symphonies. Weingartner's American trip does not seem to have exerted an animating influence upon him, for his conducting lacked its customary verve and swing. In the Brahms symphony, particularly, was this perceptible. He gave it in a quiet, subdued manner, apparently striving to bring out refined orchestral effects rather than to delineate the elemental energy that characterizes this pithy, rugged work. It was beautiful orchestral playing, but it was not Brahms. In the Beethoven symphony Weingartner got more into the spirit of the composition, giving a remarkable performance of this masterpiece. In the Haydn work he was quite at his best, interpreting it throughout all the movements in a manner wholly in keeping with the charming

neither the technic demanded on his instrument nor the temperament necessary to insure him success as a virtuoso. He played the Saint-Saëns B minor concerto and the Tartini "Devil's Trill." His left hand work did justice to neither of these compositions. The more difficult passages lacked clearness, and his intonation was often faulty. His conception, too, lacked individuality, and warmth of expression was wholly missing.

Fräulein Roedel played Emil Sauer's E minor concerto, a work fairly grateful to the performer, but of little musical import. She is a pianist of considerable talent, but of modest attainments. She stands on a much higher plane, than the violinist, however, as her technic is clean and accurate and her touch quite pleasing, although her tone is too small to be heard to advantage with orchestral accompaniment. She has commendable features, but she failed to reveal herself an artist of individuality and power.

Henri Marteau gave a concert in Bechstein Hall on Tuesday evening, playing three new sonatas by Max Reger, Henri Février and Volkmar Andreae, with the assistance of the composer at the piano. Février is a newcomer to Berlin. His sonata in A minor revealed the composer of skill and learning, the master of form and expression, but in substance it is weak. It is diplomatic music, smooth, polished, perfect in form, but non-committal. Volkmar Andreae's sonata in D major reveals more invention and originality. This young Swiss composer achieved great success with his symphonic poem "Schwermet, Entrückung, Vision," at the Frankfurt Musical Festival last May. Andreae has something to say. Although this sonata is by no means up to the level of his great orchestral work, it has many interesting features. The lento is dreamy and lyric in character and affords the violinist an opportunity for some effective cantabile playing. The other two movements are mainly robust. Even when he does not reveal abundance of ideas Andreae is never conventional.

The success of the evening was won by Max Reger with his new sonata, op. 84, in F sharp minor. Here we have to do with the man of strong individuality who goes his own way. Both in substance and in workmanship the work is full of interest and holds the attention from first to last. It is in three movements, beginning with an allegro agitato, followed by an allegretto full of fantastic ideas, and the finale is in the form of variations which end in a powerfully effective fugue. The allegretto produced such a great impression that it had to be repeated. This sonata shows the genial young Munich composer at his best. Reger and Marteau were applauded to the echo.

A big, legitimate success was scored by Harold Bauer at his piano recital in the Singakademie on Wednesday evening. His program consisted of the Schumann fantasy, the Brahms A major intermezzo and capriccio in B minor, the Chopin G minor ballade, and the César Franck "Prelude, Chorale and Fugue"; "Pres de la mer," by Arensky; Balakirev B minor scherzo, the Gluck-Brahms gavotte, and Liszt's legende "St. François marchant sur les flots." Never have I heard a more satisfying performance of the Schumann fantasy. Technically it was perfect, tonally it was full of charm, and it was played with a big, strong, healthy sentiment. With Bauer one has the feeling of great reserve power. He plays with a commanding style and with authority. His physical strength is revealed in his powerful chords, and his finger strength in the way he rips a scale out of the piano. His playing also reveals tender and poetic sides. The Brahms numbers were admirably interpreted, and the Chopin ballade was given with a healthy feeling and delightful freshness, free from mawkish sentimentality that were most pleasing. The Franck work is dry, calculating music, and even Bauer's masterly interpretation of it

GUILHERMINA SUGGIA, the celebrated Portuguese 'cellist, played here on Friday evening for the first time under most auspicious circumstances. It was not at a public concert that she made her Berlin debut, but at a soirée given by the Portuguese Minister, Vicomte de Pindella, and his consort, the Vicomtesse de Pindella. A brilliant array of guests, 130 in number, leading representatives of diplomatic, military and court circles, assembled in the beautiful apartments of the Portuguese Legation to lend ear to the playing of this young Portuguese artist. Ever since her great and instantaneous success, won in her debut with Nikisch at the Gewandhaus two years ago, I have heard Señorita Suggia's praise sung in all keys from all parts of Europe, for she has traveled and played extensively on the Continent, everywhere meeting with exceptional success. Friday evening she performed works by Piatti, Klengel, Svendsen, Cui, Saint-Saëns and Popper.

Señorita Suggia is a genius for her instrument. She has a big, sure technic, great facility of execution, a beautiful, warm tone, thoroughly artistic conceptions, and a glowing temperament. Her cantabile playing was delightful. She entered into it with a zeal and a fervor that were quite contagious. There was vitality in her playing, and from tone the soul of the true artist spoke to us. In virtuoso pieces, too, she was remarkable. She played the difficult Klengel scherzo with a vim, finish and aplomb that showed how completely under control she has her unwieldy instrument. Such mastery of the difficult 'cello in a girl of nineteen I certainly never saw before. She plays like one not only gifted but entirely in love with her art, and I found on conversation with her that she is a hard worker, practicing, when her time allows it, as much as six hours a day. Señorita Suggia plays all the great 'cello concertos with orchestra. She already takes high rang among 'cellists of the day, and with her youth, talents and capacity for growth, she bids fair to carry to a worthy climax the career so splendidly begun.

The affair was one of the most brilliant social events of the season in the German capital. The invited guests were almost entirely from court and diplomatic circles. There was a gorgeous display of uniforms, beautifully gowned and jeweled women, interesting physiognomies, and all manner of high orders that lent interest and variety to the black evening dress of the diplomatists and statesmen, while the Chinese and Japanese legations in national gala attire were very picturesque and gave an exotic charm to the scene.

Among the 130 guests present were His Highness the Hereditary Prince von Hohenzollern, Prince von Hohenlohe-Oehringen, Prince of Wied, Duke of Ujest, Duchess of Ratibor, Princess Elizabeth Radzivil, Princess of Lynar; Charlemagne Tower, American Ambassador, and Mrs. Tower; M. Bihourd, Ambassador from France; Ladislaus von Szögyeny-Marich von Magyar-Szögyen and Szolgaegy-Haza, Ambassador from Austria-Hungary; Dr. Ruata y Schar, Spanish Ambassador, and Señora Ruata y Schar; M. von Hegemann, Danish Ambassador; Francisco A. Pinto, Ambassador from Chili; Dr. Jonkheer D. A.



GUILHERMINA SUGGIA.

and naïve simplicity of the composition. As usual, Weingartner was loudly applauded.

The third "Künstler-Abend" of the Concert Direction Hermann Wolff brought us two new artists, Margarethe Roedel, pianist, of Vienna, and Sven Kjellstroem, violinist, of Stockholm, and as a drawing card the eminent Portuguese baritone, Francesco d'Andrade. The latter sang an aria from Verdi's "Maskenball" and songs by Brahms, Wolf and Schumann, displaying his consummate art, as always, to fine effect. D'Andrade was the redeeming feature of this concert, for the choice of the novices was by no means a happy one. The Swedish violinist has

could not make it of vital interest. So exquisite was his performance of the charming Brahms arrangement of a Gluck gavotte, however, that it was stormily redemanded. Here the delicacy of his touch and technic was delightful. All in all, it was a piano recital of a high order, and Bauer's second concert, which occurs on the 17th, is looked forward to with great interest.

Gracia Ricardo, the American singer whose real name is Grace Richards Woodward, made her Berlin debut at Beethoven Hall on Friday, singing numbers by Berlioz, Verdi, Schumann, Franz, Beethoven, Tchaikowsky and Brahms. Mrs. Ricardo has a beautiful, well schooled soprano voice of considerable range. It is a voice of volume and dramatic timbre, perhaps the most pleasing quality of which is her pianissimo in the upper register. The singer's interpretation of the various songs, moreover, revealed musical intelligence and soul. Her most successful efforts were Schumann's "Nussbaum," Schubert's "Auf dem Wasser zu singen," and Tchaikowsky's "Nur wer die Sehnsucht kennt." Mrs. Ricardo's style is sympathetic, and she makes the impression of being an artist of sincerity and of high ideals. Her German pronunciation might be improved, but that is a fault that can be remedied with comparative ease. Her offerings were much appreciated. She was warmly applauded and obliged to respond with several encores.

My assistant, Miss Florence Allen, writes:

"The tarnished glory of the Bohemians shone with its pristine splendor at the Quartet's final subscription concert of Wednesday night. Throughout their program, which consisted of the Schubert D minor string quartet, a piano quartet by Beethoven and the César Franck piano quintet, the men from Prague played not only with the same rush of temperament and artistic conception that of late have been requisitioned to excuse their other faults, but their individual work, moreover, was more compact, less prickly, better blended. Violin sang with viola, and viola melted into cello as for some concerts the instruments of the Bohemians have not done. One could not wish for a more satisfying rendering of the Schubert, and in fact in all of their playing the four artists were admirable and warmly received.

"Busoni played the piano parts in both the Beethoven and the César Franck. I expected him to harness into ensemble traces with the Bohemians much better than he did last week with Zajic and Grünfeld, but I did not look forward to any such exhibition of refined ensemble playing as he then put forth. Absolute beauty of tone, as well as restrained strength of chord—ensemble so peerless that only by quality of tone and not by any degree of shading could one distinguish between piano and strings—a concept that tore away the veil from the inner meaning of both works, and placed them before the hearers in fullness of beauty—these were the qualities that made Busoni's playing compelling, wonderful. Altogether this concert scored one of the season's most successful evenings of chamber music."

Christian Sinding's new string quartet was given its first hearing at the Dessau Quartet concert on Saturday

night. With exception of the scherzo, which though an exquisite bit of musical grace is not so unusual in theme or treatment as the other movements, the work reveals Sinding throughout, and Sinding at his best. It has clever workmanship, and what is more, it has the peculiar harmonic and melodic intervals, the fascinating individual color, the half barbaric strangeness of themes, the haunting, passionate utterance that mark the Norwegian's best writing. The composition as a whole riveted the attention from the very first, and Sinding, who was present in person, was loudly applauded for so interesting a work.

The Philharmonic Chorus will give the proceeds of its final concert, on March 24, to the fund that is being raised for the purchase of the house in which Johann Sebastian Bach was born in Eisenach. Four Bach cantatas will be given on this occasion. Among the soloists George Hamlin, the American tenor, has been secured by the conductor, Prof. Siegfried Ochs.

Joseph Frischen, the genial Hanover conductor, in a recent performance of the Beethoven "Missa Solemnis," with the Royal Orchestra at the Hannover Musik-Akademie, scored a tremendous success.

This year's festival of the Allgemeiner Musik-Verein is to take place in Graz May 22 to 26, as announced last week. This is the first time since the founding of the society in 1859, by Franz Liszt, that its meeting has been held in Austria. On this account there has been no little grumbling on the part of the members, because the society is a distinctly German institution, and they see no reason why its festival should be held outside the borders of the Fatherland.

Alexander Seebald, former concertmeister of the Munich Kaim Orchestra, has been engaged as concertmeister of the Berlin Royal Orchestra, to succeed Prof. Carl Halir. Seebald is by no means an adequate compensation for a Halir, and it is a matter of wonderment to the initiated that such a great orchestra as the Berlin Royal should engage such a one-sided technician for so important a position.

Bruno Zwintscher, the eminent Leipsic piano pedagogue, died recently at the age of sixty-seven. Zwintscher was for many years a teacher in the Leipsic Conservatory, and a great number of pianists now scattered all over the world owe their technical foundation to him.

Johannes Messchaerts has been secured as singing teacher by the Hoch Conservatory at Frankfurt.

Rudolf Aronson has engaged Rigo and his Hungarian band for a tour of the United States next season.

A new Bach society has been formed in Paris, in which the leading artists of the French capital are interested. It is the purpose of the society to perform in public all of Bach's works.

Esther Palliser will make her Berlin debut March 21 at the West Side Opera in Meyerbeer's "L'Africaine."

Arthur Hartmann and Myrtle Elvyn have returned from a very successful concert tour of Belgium and Holland.

The Bremen Opera is conducting a series of performances purporting to give the development of the German opera from its earliest beginnings to the present day. The first work given was J. A. Hillers' "Jagd," which had not been performed for seventy-five years. It was last done in 1830 at Dettmold under Albert Lortzing. As the opera would not appeal to modern ears in its original form many changes have been made in the score. The music is said to be full of naive charm, and the performance was very successful.

The concert and opera list for the week is as follows:

SUNDAY, MARCH 5.

Bechstein Hall—Chaigneau Trio, Joachim assisting.
Philharmonie—Philharmonic "Pop."
Singakademie—"Caecilia Melodia" Male Chorus.
Royal High School—Waldemar Meyer Quartet.
Royal Opera—"Die Meistersinger."
West Side Opera—"Curious Women."
National Opera—"Undine."

MONDAY, MARCH 6.

Bechstein Hall—Ignaz Friedman, piano.
Beethoven Hall—Elise Engels, piano.
Philharmonie—Francesco d'Andrade, vocal, Margarethe Roedel, piano, and Sven Kjellstrom, violin.
Royal High School—Schultzen-Asten Chorus.
Royal Opera—"Der Roland von Berlin."
West Side Opera—"Curious Women."
National Opera—"Gute Nacht, Herr Pantalon."

TUESDAY, MARCH 7.

Bechstein Hall—Henri Marteau, violin, assisted by Max Reger, Henri Févry and Volkmar Andreas.
Beethoven Hall—Erna Klein, piano.
Philharmonie—Ferruccio Busoni, piano, with Philharmonic Orchestra.
Singakademie—Concert of the "Chamber Music Union."
Royal High School—Ilse Delius, vocal.
Royal Opera—"Cosi fan tutte."
West Side Opera—"Curious Women."
National Opera—"Der Waffenschmied."

WEDNESDAY, MARCH 8.

Bechstein Hall—Signe von Rappe, vocal.
Beethoven Hall—Bohemian String Quartet.
Philharmonie—Philharmonic "Pop."
Singakademie—Harold Bauer, piano.
Royal Opera—"Cavalleria Rusticana."
West Side Opera—"Wiener Blut."
National Opera—"Die Jüdin."

THURSDAY, MARCH 9.

Bechstein Hall—August Schmid-Lindner, piano.
Beethoven Hall—Günther Freudenberg, piano, with Philharmonic Orchestra.
Philharmonie—Berliner Lehrergesangverein (male chorus).
Singakademie—Helene Staegemann, vocal.
Royal Opera—Royal Symphony concert.

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West Side Opera—"Curious Women."
National Opera—"Der Wilschütz."

FRIDAY, MARCH 10.

Bechstein Hall—Alfred Reisenauer, piano.
Beethoven Hall—Gracia Ricardo, vocal.
Philharmonie—Neue Berliner Musik-Gesellschaft, Therese Behr, vocal; Schnabel, piano; Gerardy, 'cello; Marteau, violin.
Singakademie—Alexander Heinemann, vocal.
Royal Opera—"Carmen."
West Side Opera—"Curious Women."
National Opera—"Don Juan."

SATURDAY, MARCH 11.

Bechstein Hall—Alice Stadler, violin.
Beethoven Hall—Kate Ravoth, vocal; Alfred Sormann, piano, and Philharmonic Orchestra.
Singakademie—Dessau String Quartet; Ansoerge, piano.
Royal Opera—"Der Roland von Berlin."
West Side Opera—"Curious Women."
National Opera—"Undine."

Felix Weingartner has withdrawn his resignation and will remain conductor of the Symphony concerts of the Royal Orchestra, to the great satisfaction of his host of admirers.

ARTHUR M. ADELL.

National Music Illustrated.

LAST Friday evening, at the Goodrich studios, 80 St. Nicholas avenue, the following national music was illustrated: Italy, France, England, Hungary and Poland. Mr. Goodrich gave a brief description of the development of musical art in those countries and the main features which characterized their productions. The illustrations were from Corelli, Clementi, Martucci, Delibes, Pierné, Elgar (a beautiful serenade op. 20), Heinrich Hofmann, Goldmark ("Sakuntala"), and finally Chopin. Mr. and Mrs. Goodrich were assisted by Elizabeth Russell, a young violinist. Among the guests were Miss Hutchinson, Nellie Smythe, Mrs. Marion Young, of Providence; Mrs. Lord, of Boston; Miss Carter, Gen. Wm. Seward, Gen. H. E. Tremain, J. T. Pike, Mr. and Mrs. Unseld, Mrs. Simmons, Mrs. Stevens and Mrs. Geiss, of Carvel Court.

The concluding talk will include Bohemia, Germany, Switzerland, Scandinavia and Russia, Friday evening, April 7.

Opera Directors Re-elected.

At a meeting held last week by the members of the Conried Metropolitan Opera Company directorate the old officers of the organization were re-elected for the ensuing year. These include: President, Heinrich Conried; vice president, James Hazen Hyde; secretary and treasurer, William H. McIntyre; directors, Bainbridge Colby, Eliot Gregory, Otto H. Kahn, William H. McIntyre, Alfred G. Vanderbilt, Heinrich Conried, Robert Golet, Clarence H. Mackay, James Henry Smith, Harry Payne Whitney, George J. Gould, James Hazen Hyde, Robert H. McCurdy, James Speyer and H. R. Winthrop.

ZURICH.

V MAINAUSTRASSE 241,
ZURICH, Switzerland, March 14, 1905.

IN addition to the sixteen Symphony concerts, of which I wrote in my last letter, the Tonhalle Society gives each season a series of chamber music concerts, and offered for the sixth evening, which took place on March 1, the Frankfurter String Quartet, consisting of Hugo Heermann, A. Rebner, F. Basserman and Hugo Becker. They gave the following program:

Quartet in C major, No. 6.....Mozart
Quartet in A major, op. 41, No. 3.....Schumann
Quartet in E flat major, op. 127.....Beethoven

Heermann is a great artist. His readings give proof of the soundest musicianship and of reverence for the composer's intentions, and his technique is very fine. His support in his three colleagues is superb. What a 'cellist is Becker! Here is an artist by the grace of God. The viola player has a remarkably fine tone, as has the second violinist, although the latter keeps himself too reserved, in view of the fact that Heermann's tone is large and of a piercing quality. It was an evening of great enjoyment, and the audience testified to that by enthusiastic applause. The four artists left their instruments on the stage during the pauses between the numbers. This is an excellent idea, for the instruments always suffer from the change of atmosphere while being carried from the stage to the green room, through a probably cold hallway, and back again. As I have never before seen it done by artists, I mention this custom for imitation.

A great rainstorm did not act as a deterrent to the music lovers in their attendance at the Popular Symphony concert, which was given in the beautiful large hall of the Tonhalle on March 7 by the Tonhalle Orchestra, and which was conducted by Dr. Friedrich Hegar. The program consisted of two symphonies, the first number being the one in D minor by Pietro Floridia. This is an interesting work and shows the composer to be a man of great talent. It abounds in lovely melody, color and resourceful and most varied instrumentation, and reveals the Italian as an earnest student of the form of symphony. The composition was very well received by the audience and well performed by Hegar and his men.

The second number was the imperishable symphony in E flat major by Mozart. What heavenly music is this! And what a second movement it has! Such music will live forever.

The many concerts given here during a season engross the attention of the public, rather to the loss of the opera, which is often poorly attended. The Opera House is a beautiful building, with a seating capacity of about 1,400, and overlooks the lovely lake. The orchestra numbers

fifty players and is excellent. The main conductor is Iothar Kempter, a man of great experience and sound musicianship. While there are no phenomenal voices among our singers, the performances are highly creditable for a city of only 165,000 inhabitants, and the great Wagner dramas are frequently given with fair success. For such evenings "guests" are engaged, as recently Bertram, from Berlin, who appeared as Wotan, Flying Dutchman and in other parts. Next week we are to hear Katharina Fleischer-Edel, from Hamburg, who will impersonate Elizabeth in "Tannhäuser," the Countess in "Figaro's Hochzeit" and Euryanthe. In addition to the opera, drama is cultivated as well. Not long ago we had Sonenthal from Vienna and last week Adolf Klein from Berlin "guests" in "Wallenstein," "Don Carlos," &c. They are endeavoring now to raise a large guarantee fund, and if the succeed the performances will, no doubt, reach a still higher plane.

NATOPF BLUMENFELD.

There Too?

(From the London Musical World.)

IT is high time that certain London newspaper proprietors entrusted music criticism to men who know their work, instead of giving it to the general utility reporters—and other well meaning but incompetent scribes. The ignorance displayed by them makes their criticisms the laughing stock of the distinguished Continental and American singers who delight us at Covent Garden, while the musical habitués of the opera house wish that they would confine themselves to reporting dog fights and other equally unmusical events. If they do not make use of such idiotic expressions as "he scored heavily in the part of the gay Don," or "she lent vocal assistance," they lavish indiscriminate praise on the unmelodious noises of a German contingent and omit to slate Calvé for breaking the rhythm in the garden scene and in the concerted music in "Carmen." Of course, we all know that opera is of little importance—the mob prefer "musical comedies," so called because they possess neither music nor wit, but it may reasonably be supposed that newspaper proprietors do not care to make themselves ridiculous.

Pryor's Band Concert.

THE concert by Arthur Pryor's Band Sunday night in Wallack's Theatre was enjoyable. Overture to "Il Guarany," by Gomez; an original suite by Pryor; selection from "Gioconda," by Ponchielli; "April Showers," by Bion; "On Jersey Shore," by Pryor, and Fête Bohème, by Massenet, were played, besides many encores. The band is made up of experienced instrumentalists, who have rehearsed frequently under Pryor's baton. Pryor conducts with grace, power and discretion, achieving satisfactory results. By no means the least pleasing features of the concert were the trombone solos by Pryor and the violin solos by Dorothy Hoyle.

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HOTEL CECIL, LONDON,
March 15, 1905.

ONLY two or three years ago our native composers used to complain that, however diligent they might be, no one paid the slightest attention to them, and that unless they tacked an "off" or a "ski" onto the ends of their names they might just as well give up writing music and take to banking and brewing for all the kudos they ever gained. Times, however, have changed, and not only are works by Britons becoming quite usual in our programs, but, *mirabile dictu*, the concerts at which they are performed actually attract good audiences. On Wednesday and Thursday last, for example, four concerts took place the programs of which were entirely devoted to home produce, and if this sort of thing goes on we may soon expect to hear of schemes for producing English operas and all sorts of similar revolutionary proposals.

The figure of Sir Edward Elgar was the most prominent feature of the landscape on Wednesday. In the afternoon he conducted a concert given by the London Symphony Orchestra, and the program was entirely devoted to his own music. The fine "Enigma" variations, the funeral march from "Diarmid and Grania," and the "Cockaigne" and "In the South" overtures are, of course, now pretty well known, and there is no need to dwell upon them. The performances were good enough, but not very remarkable, and Elgar did not succeed in convincing us that nature intended him to be a conductor. The interest of the concert really centred in the production of a new introduction and allegro for strings (solo, quartet and orchestra), of which great things were expected. The title of the work rather suggested that Elgar had gone back to the concertos of Bach and Handel for a model, and that is what he has actually done. It is interesting and, on the whole, a thoroughly successful attempt to apply modern methods to an old form. The principal theme, a charming melody of Welsh origin, is treated with infinite variety and skill, and the writing for the solo instruments and the orchestra is admirable, as, indeed, was only to be expected from such a master of his art. Yet while the music is thoroughly modern in feeling, the

spirit of the old concerto is very happily preserved, and the brilliant little piece deserves to rank among its composer's happiest creations. The program also included a new "Pomp and Circumstance" march in C minor, which is quite as effective as its predecessors, though it does not call for special criticism.

In the evening a fairly good performance of "The Apostles" was given at the Albert Hall, by the Royal Choral Society, under Sir Frederick Bridge. The soloists were Agnes Nicholls, Edna Thornton, William Green, Thomas F. Davies, Ennerley Rumford and Andrew Black.

In the evening an interesting concert was given by the Patrons' Fund at the Royal College of Music. It will be remembered that this fund was instituted a year or so ago by Ernest Palmer, its object being to encourage young native composers by giving concerts of their music and by providing traveling scholarships. Up to the present we have not heard much about the scholarships, but several concerts have been given, and that of Thursday was, on the whole, the most interesting. Five new works were on the program, a serenade for small orchestra, by W. H. Bell, a young composer whose music has already been heard at the Promenade and Crystal Palace concerts and the provincial festivals; a "Manx Fantasia" for violin and orchestra, by T. F. Dunnill; a concert piece for organ and orchestra, by B. J. Dale; settings of some of Heine's songs, by Molyneux Palmer, and a suite in A by H. Balfour Gardiner. Bell's serenade, which has Spenser's "Epithalamion" as its poetic basis, contains a lot of good writing, but it is far too long. If an ardent swain were to serenade his mistress for forty minutes on end, with only the usual brief intervals between the movements, he would probably find himself under the necessity of confronting the traditional father with the shotgun. The fantasia, the organ piece and the songs do not contain much that is very worthy of note, but Mr. Gardiner's suite is a charming work, which ought to be heard again. Of course it contains a few reminiscences, as must the music of all young writers, but every movement shows that its composer has plenty of orig-

inal ideas and that he knows how to put them down on paper. He is a writer of whom we are likely to hear more.

On the same evening Miss Iona Robertson gave a dramatic and musical recital at the Bechstein Hall. In the afternoon Francesco Berger gave a pupils' piano concert at the Guildhall School of Music. All the pupils proved they had been well and carefully taught. Among those taking part in the concert were Winifred and Mary Evans, Ethel Hicklin, Maud E. Hornby, Dantine Sutherland, Gertrude Miller, F. S. Simmons, Dorothy Tatam, Gwen M. Williams, Vera Lelen and W. Martin.

Friday afternoon Hugo Heinz and Howard Jones gave a song and piano recital at St. George's Hall.

The feature of Saturday afternoon's symphony concert at the Queen's Hall was the revival of Liszt's "Faust" symphony, which had not been played in London for at least eight years. People are now beginning to realize what Liszt really did for music, and it is, indeed, high time that he should come by his own. No one, of course, will pretend that the "Faust" symphony is a perfect masterpiece. It is much too long, it contains a great deal that is nothing more than bombast and much of the writing is very poor. But with all its faults it is a sincere and very largely successful attempt to reproduce the spirit of Goethe's poem in music, and such an attempt had never been made before and has never been made since. [Does "Zarathustra" know Schumann's "Faust"?—Ed. M. C.] We are under a great debt of gratitude to Liszt, for it was unquestionably he who opened up a new field of musical expression and made Richard Strauss possible. The wonder is, not that "Faust" has its weaknesses, but that, seeing that it was written half a century ago, it is as good as it is. For it does not give us a merely superficial sketch of the incidents of the poem, but it goes right below the surface and gives us very human pictures of the actual characters of the three protagonists in the drama. It was not Liszt's fault that he was not destined by nature to be a giant among composers, and it is, indeed, all the more to his credit that, such being the case, he accomplished such remarkable work and laid Wagner, Strauss and all the other moderns under such an obligation to him. The performance on Saturday added greatly to the laurels of the Queen's Hall orchestra and Henry Wood, while Smallwood Metcalfe's choir also did excellent work. Camilla Landi was the vocalist of the concert and she showed once more how perfect an artist she is in Berlioz's "Sur les Lagunes," which could not have been better sung or more finely interpreted. There was very little applause after her performance, proving once more that Queen's Hall audiences are the most indiscriminating in Europe.

On the same afternoon concerts were given at the Bechstein Hall by Charles Phillips and Ethel Barns and at St. George's Hall by Blanche Marchesi and Boris Hambourg.

An interesting concert was given at the Aeolian Hall on Monday evening by Theo Lierhammer and Arthur Newstead. Dr. Lierhammer sang a number of new songs



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He played the "Wanderer" melody in the adagio most delightfully, with a true appreciation of its rare poetic value. *** He is evidently a genuine musician.—*New York Evening Post*.

Mr. Da Motta played the fantasia with fine spirit, clarity of tone and crispness.—*New York Evening Telegram*.

Da Motta played with the skill of a highly accomplished pianist, with the lucidity and feeling of a practiced musician of fine and quick under-

standing, and with the polish of a virtuoso who has a delicate sense of style.—*New York Globe*.

Da Motta's debut gave an inkling of his title abroad, "the Sarasate of the piano." His performance made a distinctly popular impression.—*Evening Sun*.

Da Motta is an admirable pianist. His conception of Schubert's fantasia is infused with sound and sweet feeling. He plays with fine knowledge and command of the mechanics of his art.—*New York Tribune*.

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by Granville Bantock, Alexis Holländer and Frank van der Stucken, in addition to an excellent Schubert group, and his perfect taste was as manifest as ever in everything that he did. Arthur Newstead's selection included Schumann's romance in F sharp, ballades by Chopin and Brahms and Saint-Saëns' Valse Study, and he, too, scored a decided success.

The air is still full of rumors concerning new concert halls. It is now announced that the well known publisher, Mr. Ascherberg, has a scheme under consideration for building a hall of about the size of the late lamented St. James' Hall in the neighborhood of Oxford Circus. If all the schemes broached during the last week or two come off we shall have more halls than we can possibly find any use for.

Walter Hedgecock has just been appointed musical director of the Crystal Palace in succession to Sir August Manns. He has been organist at the Palace since 1894.

The Queen's Hall Orchestra and Henry Wood started on a short provincial tour on Monday last. They will visit Liverpool, Newcastle, Dundee, Glasgow, Edinburgh, Sheffield and Manchester. The vocalist of the concerts will be Mrs. Henry Wood.

The Bach Choir will give a concert at the Queen's Hall on April 12, when the program will consist of Dr. Walford Davies' "Everyman" and Bach's "O ewiges Feuer." Miss Gleeson-White, Muriel Foster, Gregory Hast and H. Lane Wilson will be the soloists. ZARATHUSTRA.

LONDON NOTES.

The Trio Chaigneau (Paris), who have been concertizing in Berlin, were received by the Emperor and Empress, and performed the following program for their Majesties:

Andante and Scherzo.....Boëllmann
Andante from piano quartet (viola, Dr. Joachim).....Schumann
Deux Rondeaux.....Rameau
Concerto for two violins.....Bach
First violin, Suzanne Chaigneau; second violin, Dr. Joachim.

After the concert the three sisters were warmly congratulated by the Kaiser, who took them into his private apartments to show them his famous collection of eighteenth century pictures of the French school, which includes some wonderful Watteaus.

Madame Jeanne Raunay, the French soprano, sang the role of Marguerite in Berlioz's "Damnation de Faust" at last Sunday's Lamoureux concert in Paris, and will repeat the performance on Sunday next. Madame Raunay is engaged for the forthcoming opera season at Covent Garden.

César Thomson, the eminent violinist, who has not been heard in London for some years, will make his reappearance in England on Monday, the 20th inst., at the Aeolian Hall.

ance in England on Monday, the 20th inst., at the Aeolian Hall.

Godowsky will give a Chopin recital on the following Monday at the same hall.

Two extra concerts will be given by the London Symphony Orchestra at the Queen's Hall on the afternoons of April 11 and June 6. The first of these will be conducted by Georg Henschel and the second by Arthur Nikisch. At the latter concert Tchaikowsky's "Pathetic" symphony will be performed by special request.

The council of the Sunday Concert Society announces that it has arranged for a spring season of orchestral concerts to take place at the Queen's Hall on Sunday afternoons until June 4. The London Symphony Orchestra will appear at five of these concerts, conducted by Sir Edward Elgar, Dr. Frederick H. Cowen, Sir A. C. Mackenzie, Sir Charles V. Stanford, Sir Hubert Parry and Arthur W. Payne. At the remaining concerts the Queen's Hall Orchestra will appear under the direction of Henry J. Wood.

An interesting feature of the violin recital which Maud MacCarthy is giving at Bechstein Hall this afternoon will be the performance by the young Irish artist and her former teacher, Fernandez Arbos, of Bach's concerto for two violins.

Ada Crossley, who recently sang in concerts at Dresden, made a success of the most decided kind. The Dresden press, with rare unanimity, was enthusiastic in its praise of the artist.

Arthur Nikisch has engaged Miss Goodson to play the solo in Brahms' piano concerto in D minor at the first Berlin Philharmonic Orchestra's concert, which he is conducting at Hamburg on Friday.

Arthur Friedheim has postponed his tour in America until the autumn, and gave at St. George's Hall yesterday the first of a series of four piano recitals, to be held on consecutive Tuesday afternoons. His opera, "Die Tänzerin," was recently produced with great success in Cologne.

Concerts for the Week Ending March 15.

MONDAY.

Popular concert for children and young students. Inaugural concert, Steinway Hall, 5.
Iona Robertson's dramatic and musical recital, Bechstein Hall, 8:30.
Monday Subscription Concert, Aeolian Hall, 8:30.

TUESDAY.

Louie Bache's piano recital, Queen's Hall, 3.
Arthur Friedheim's piano recital, St. George's Hall, 3.
Bessie Wenmoth's dramatic recital, Steinway Hall, 8.
Alma Mater Male Choir, Bechstein Hall, 8:30.

WEDNESDAY.

Maud MacCarthy's violin recital, Bechstein Hall, 3.
Matinee ballad concert, St. George's Hall, 3.
Philharmonic Society's first concert, Queen's Hall, 3.
Delmar Williamson's concert, Bechstein Hall, 8.

THURSDAY.

Warren Wynne's song recital, St. George's Hall, 3.
Helene Ansbacher and Monique Poole's piano and violin recital, Bechstein Hall, 8:30.
Broadwood concert, Aeolian Hall, 8:30.

FRIDAY.

Hugo Heinz and Howard Jones' song and piano recital, St. George's Hall, 3.
Irish festival, Albert Hall, 8.
Frederick Fairbanks' piano recital, Bechstein Hall, 8:30.
Irish ballad concert, Crystal Palace, 7:30.

SATURDAY.

Chappell ballad concert, Queen's Hall, 3.
Gertrude Peppercorn's piano recital, St. George's Hall, 3.
Curtius Concert Club, Bechstein Hall, 3:30.
The Ingleton Trio chamber music concert, Broadwood's, 3.
Mozart Society, Portman Rooms, 3.

Rubin Goldmark's Lecture Tour.

RUBIN GOLDMARK has been lecturing for the Savage "Parsifal" company continuously for the past two months. Among the larger cities he has visited were Cleveland, Chicago, Cincinnati, St. Louis, Omaha, Des Moines, Kansas City, St. Paul and Minneapolis. The audiences have generally been from 1,500 to 2,000. While the Savage company played its second week in Chicago, Mr. Goldmark slipped up to Winnipeg and there gave a course of five lectures on the "Nibelung Ring" and "Parsifal," under the auspices of the Musical Club.

The following paragraphs are from the Chicago Tribune:

In Mr. Goldmark the audience made the acquaintance of a musician and speaker of attractive qualities. He speaks with delightful clarity in enunciation and pronunciation, his every word being distinctly audible in all parts of the theatre. His voice is agreeable in tone, and his presentation of the "Parsifal" story is concise and yet sufficiently in detail to make intelligible its full dramatic content, and to reveal at least a fair measure of its poetic beauty and significance.

Fortunately, there was shown little disposition on the lecturer's part to try to read into the story any great religious or ethical meaning. He contented himself with describing the action as Wagner arranged it, and letting the listener form his own estimates and opinions. The musical illustrations were effectively played, the different motives being given first in their simplest form and then attention being called to their employment in the more important movements in the score. The lecture will be repeated next Tuesday.

Soloists in "Elijah."

MADAME BLAUVELT, Janet Spencer, Glenn Hall and Herbert Witherspoon were the principal soloists at the performance of Mendelssohn's "Elijah" by the People's Choral Union at Carnegie Hall Monday evening, March 20. Madame Blauvelt sang brilliantly. Miss Spencer is now one of our best oratorio contraltos. Mr. Hall sang with his usual intelligence. Mr. Witherspoon was a noble Elijah, dignified and thoroughly musical. Minor parts were sung by Edith Chapman and Emma E. Elmer.

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The second by Couperin and Rameau, Murschhauser, Mattheson and Muffat, and Domenico Scarlatti.

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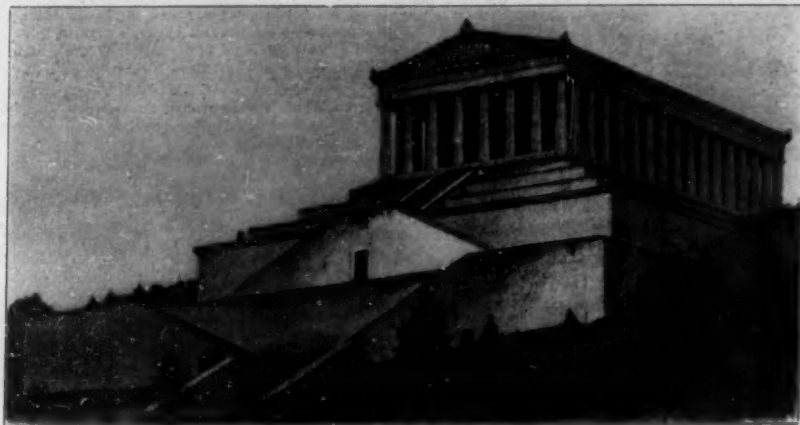
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MUNICH, MARCH 7, 1905.

AT Stavenhagen's second "evening," after the prelude to the "Meistersinger" and the andante from Mendelssohn's violin concerto, two modern works were introduced as special features of the program, namely, three songs with orchestra, by Pierre Maurice, for whose merits, however, a passing mention will amply suffice; and notably d'Albert's superb and-difficult concerto, No. 2, in E major, for piano and orchestra, which was very well played by Fräulein Thekla Scholl, a Stavenhagen pupil. Liszt's grand "Hunnenschlacht" closed the program.

The orchestra did splendidly. Stavenhagen is a fine conductor and puts them through their paces in great style.

At the "Volks Symphonie" concert of the same week the program was composed of Brahms' third symphony in F major, Hans von Bronsart's F sharp minor piano concerto and Liszt's symphonic poem, "Mazeppa." The Brahms number and Bronsart's concerto were warmly applauded; but it was the wild, fierce beauty of Liszt's "Mazeppa" that carried the day, evoking frantic applause at the close of the concert.

Guido Peters gave a very interesting "Mozart and Beethoven Evening" in the Museum Hall. Among his most important numbers were Mozart's A major sonata, Beethoven's sonata in D major, op. 10, and sonata in B major, op. 22, fantasia and sonata in C minor, by Mozart; and Beethoven's C minor sonata, op. 111.

Peters' qualities as an artist appeared to great advantage on this occasion.

Throughout the whole of his long program his playing, in technic, tone and poetical conception, was such as to command the absorbed and unbroken interest of a large audience.

He was treated to an ovation at the close of his recital.

An Anton Bruckner festival was given at the Kaim Saal, in which the composer's works were rendered by the Kaim Orchestra under the leadership of Ferdinand Löwe, from Vienna.

On the first evening Bruckner's "Romantic" fourth symphony in E flat major, and his ninth symphony in D major were given. And on the following day it presented the 150th Psalm for chorus and orchestra, and his sixth symphony in A major, the last number being performed for the first time in Munich on this occasion.

Reisenauer gave his last recital here in the Bayerischen Hof. The hall was crowded. Needless to say the listeners heard some wonderful playing that evening. The "Etudes Symphoniques" were magnificently rendered. In the Beethoven, Weber and Mendelssohn numbers Reisenauer's marvelous powers of grace and tenderness asserted themselves in all their fullness, and Schubert's exquisite "Impromptu" attained to new loveliness under his magic fingers.

It is a lamentable fact, however, that the great pianist shows a gradually growing carelessness in technical details, which, if it continues to increase, must soon materially detract from the perfection of his playing.

This was especially apparent in the "Wilde Jagd," by Liszt. It almost seemed as if the knowledge of his tremendous powers of execution made him indifferent, for he crashed through the gigantic work with a recklessness which imposed upon the audience by its astounding bravura, but caused the piece to suffer considerably as to clean cut technical finish.

The latest People's Symphony concert took the form of an "In Memoriam," the program being arranged to commemorate the anniversary of Hugo Wolf's death two years ago. It opened with the "Trauer musik" from the "Götterdämmerung," and some of Wolf's own works followed: two songs with orchestra, "Prometheus" and "Rallenfänger," his "Italian Serenade" and "Penthesilea."

A "song and duet evening" was given in the Bayerischen Hof by Mathilde Urban and Julius Schweitzer, with Professor Schmid-Lindner as accompanist. Their program was composed of songs by Alexander Ritter, Walter Courvoisier, Hugo Wolf, Christian Sinding, and two songs for soprano and baritone by Julius Schweitzer, namely, "Im Sommer," the text by Adelheid Stier, and "Wir Drei," words by Hans Eschelbach.

Any possible doubts existing as to Schnéevoigt's powers as a conductor must inevitably have been dispelled after hearing his two concerts of the past week with the Kaim Orchestra. On the first evening in Tchaikowsky's fifth symphony and Strauss' "Also Sprach Zarathustra" Schnéevoigt's leadership in all its details bespoke his greatness. Musical erudition, sympathetic insight, fiery earnestness and dominant power were in evidence throughout. At the second concert, a "Strauss evening," in his readings of the three numbers on the program, "Till Eulenspiegel," "Also Sprach Zarathustra" and "Tod und Verklärung," the depth of thought, impassioned eloquence and commanding force and intensity of his genius won from his orchestra a performance whose like one need scarcely hope ever to hear surpassed.

Munich may well be congratulated on the fact that Georg Schnéevoigt has come to make his permanent home here. Hitherto we have prided ourselves on the possession of the one and only Weingartner. Now, with the unique Schnéevoigt in addition, Bavaria's capital is musically rich indeed.

Thanks to the skill and enterprise of Otto Bauer, one of the leading concert managers here, the Brussels String Quartet gave a concert last Wednesday in the Bayerischen Hof Hall. As all four members of this organization are pupils of the great Ysaye, their coming was naturally awaited with considerable interest and curiosity. Franz Schörg is the first violin and Hans Daucher the second. Paul Miry plays the viola and Jacques Gaillard the cello.

César Franck, Alexander Glazounow and Robert Schumann were the composers represented on their program; the first named by his piano quintet in F minor; the second, by his A minor string quartet (op. 64); and the last, by his piano quintet in E flat major (op. 44).

César Franck's work—rich in genius, in originality and in his usual bizarre chromatic moods—was listened to with close and deferential attention, and was generously applauded; but it is to be doubted that the musical culture of Munich audiences at large can find much in common with the illustrious Liègeois composer, who is very little known here, and whose style is in general not only foreign to that of German music but in its erratic and rapidly varying complexities of ideas, shown in the shifting light of their kaleidoscopic modulations of color and harmonic progressions, seems to rank him as a sort of Robert Browning in music. And in parallel fashion with the poet, he has his numerous coterie of worshipping admirers; but beyond that, he would seem to be really understood and appreciated but by the very few.

The performance of his difficult composition the other evening was in many ways deserving of the highest praise. The players seemed in perfect sympathy of understanding with the austere yet vividly colored character of the music in all its intricate phases, and they gave it with the vehemence of temperament and the intensity which it demands, as well as with great technical skill. Unhappily, their total products did not always emulate their other artistic qualities. Though in general big and clear, their tone often showed an incisive quality that robbed it of roundness, sweetness and warmth, and they were, moreover, quite often painfully off the key. Few, indeed, are the violinists, however, who can stand clear of this last charge on all occasions. These defects of tone were seldom apparent in the Glazounow quartet, which, as a whole, was exquisitely played, and showed the artists to decidedly the best advantage.

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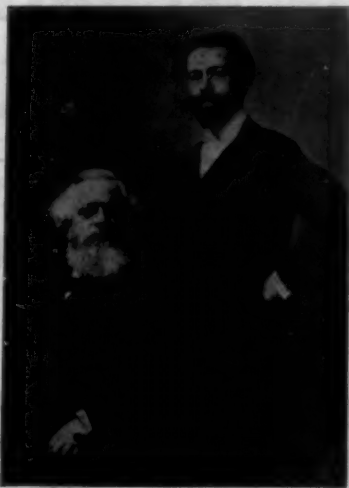
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The Mercantile and Financial Times (N. Y.) of Feb. 11, '05, says:



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tage of any of their numbers, though they did some very good work also in the Schumann quintet.

Pauline Hofmann-Mennacher plays with a strength and vigor rare in a feminine artist. In fact, she sometimes pounds; but she has good qualities nevertheless and makes an excellent ensemble player.

The audience was extremely interested and enthusiastic throughout the concert, and the artists received a most gratifying amount of applause at its close.

A very interesting set of concerts has recently been started here in the form of a series of "Popular Chamber Music Evenings," as they have been named. The artists who are giving the series are Sigrid Sundgren-Schnéevoigt, pianist, wife of the great conductor; Erhard Heyde, concertmaster of the Kaim Orchestra, and Heinrich Warnke, first solo cellist of the same organization.

The first two concerts of the series were given the latter part of last month. At the first were played Beethoven's B major trio (op. 97), for piano, violin and 'cello; Brahms' sonata in D minor (op. 108), for piano and violin, and Smetana's trio in G minor (op. 15), for piano, violin and 'cello.

At the second concert the program consisted of Beethoven's D major trio (op. 70, No. 1), his twelve variations on a theme from Mozart's "Zauberflöte" (op. 66), and Tchaikowsky's A minor trio (op. 50). This great trio is the one dedicated, it will be remembered, to Nicholas Rubinstein after the latter's death: "To the memory of a great artist."

These evenings are proving a very delightful feature of the musical season, and they are well attended. The work of the three artists calls for much warm commendation.

Frau Schnéevoigt is technically a remarkably fine pianist, and while her playing does not manifest the greatest depth or sentiment, its artistic form is perfect, and as an ensemble player she is admirable. Erhard Heyde's violin playing reveals charming qualities, though one cannot call him great. His style belongs pre-eminently to the tender and lyric order, in which line he displays striking attributes of taste and feeling. His chief defects are a lack of depth and fire, and a tone which, beautiful in quality at its best, is too often the reverse, in numerous passages showing thin and far from true. Warnke, the 'cellist, is far and away the superior artist of the two. He plays with a warm, noble tone, with vigor and exquisite expression, and he has a power and depth of understanding unknown to Heyde.

The next of these concerts will take place on Saturday of this week. ETIENNE.

Milada Cerny Second Recital.

MILADA CERNY, the little Bohemian pianist, gave her second recital in Mendelssohn Hall Thursday afternoon of last week. She played the Beethoven sonata, op. 2, No. 3, and numbers by Chopin, Weber-Liszt, Vogrich, Poldini and Rabb.

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BESSIE MAY BOWMAN is a young contralto singer, who, if talents, artistic seriousness and voice count for anything, is destined to make her name widely known in the musical world. Miss Bowman has studied with the best teachers here and abroad, and for the past five seasons has been with Saenger, who has great faith in her future. She sings well in French, German and Italian, as well as English, and has a large repertory of songs, operatic arias, oratorios and cantatas. Her



BESSIE MAY BOWMAN.

sound musicianship and absolute reliability are qualities invaluable for oratorio work, in which, indeed, she excels. She has been very well received this season and has won much praise for her excellent work, as evidenced by her newspaper criticisms, a few of which we append:

Miss Bowman has a remarkably beautiful voice; it is ample in range, perfectly even throughout, true in pitch and steady in delivery—as the oratorio voice should be. She sings with intelligence, faultless method and distinct articulation of the text. Her stage presence is perfect.—New York World.

Miss Bowman rendered the alto parts with fine understanding and much feeling.—Brooklyn Citizen.

Miss Bowman sang with the true oratorio feeling, her well trained voice, smooth and always true to the key, being under

perfect control. Her ease and beauty of phrasing were prominent in "He Shall Feed His Flock," and in "O Thou That Tellest" she showed power and keen musical intelligence.—Brooklyn Eagle.

Miss Bowman's voice is beautifully poised and under perfect control. She sings with an artistic finish that bespeaks the best training. * * * She has a handsome, dignified stage presence, and is entirely free from mannerisms.—Terre Haute Gazette.

She has a contralto voice of wonderful beauty, power and individuality.—St. Louis Republic.

Miss Bowman has a rich, colorful voice, and her style and method are of a superior order.—The Mirror, St. Louis.

Miss Bowman sang Lohr's "To My First Love" to the great delight of the audience.—News and Observer, Raleigh, N. C.

Sang in grand style Allitsen's "Song of Thanksgiving." Hers is the real oratorio voice—large, true and beautiful, perfect in articulation of the text and instinctively dramatic in delivery.—Boston Globe.

Bach in Bethlehem.

THE Lenten festival of the Bach cycle, in Bethlehem, Pa., under J. Fred Wolle's direction, will take place on April 12, 13 and 14, with the following program:

WEDNESDAY, APRIL 12, 4 P. M.

"Jesus sleeps. What hope remaineth?"

"The solemn moment is impending."

WEDNESDAY, APRIL 12, 8 P. M.

"I with my cross-staff gladly wander."

"Strike, O strike, long looked for hour."

"There is naught of soundness within my body."

THURSDAY, APRIL 13, 4 P. M.

Passion music according to St. John, Part I.

THURSDAY, APRIL 13, 8 P. M.

Passion music according to St. John, Part II.

FRIDAY, APRIL 14, 4 P. M.

"He who relies on God's compassion."

"My spirit was in heaviness."

FRIDAY, APRIL 14, 8 P. M.

"Jesus, Priceless Treasure."

Tombau, "Ode of Mourning."

The soloists for the festival will be Lucy A. Brickenstein, Gertrude Stein Bailey, Nicholas Douty, Mrs. John Leibert, Julian Walker, Elmer J. Bender, J. Samuel Wolle, Rev. S. M. Mitman, Howard J. Wiegner and Mary Hissem de Moss.

The orchestra will comprise 61 instruments, including 10 first violins, 10 second violins, 6 violas, 4 violoncellos, 3 double basses, 3 flutes, 4 oboes, 2 oboi d'amore, 2 English horns, 3 trumpets, 1 pair kettle drums, 3 soprano, 2 alto, 3 tenor and 3 bass trombones, 1 campanella and 1 harp.

Gregorian Music Sung.

AT the high mass in the Church of St. Francis Xavier in West Sixteenth street last week the feast of St. Gregory and the first Sunday in Lent were jointly celebrated by a Gregorian mass sung in its entirety for the first time in this parish, which under Father Young has always been noted for the quality of its music. The mass was sung in accordance with the recent directions of Pope Pius X. and is one of the first efforts to put his ideas into practical application.

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NATIONAL FEDERATION

OF MUSICAL CLUBS.

THE fourth biennial convention and festival of the National Federation of Musical Clubs will be held in Denver during the week of June 12. This is the first biennial which has been held within the boundaries of the Western section. This has not, however, been for the lack of an opportunity, as the Federation was the recipient, four years ago, of a most enthusiastic invitation from the same club, the Tuesday Musical of Denver, to hold its convention of 1903 in that hospitable Western city. However, the indications all pointed very strongly toward the city of Rochester, N. Y. (from which an invitation had also been received), as the proper place for holding the convention of that year. The Eastern section, having within its boundaries many of the oldest clubs in the Federation and having sent one previous invitation which had necessarily been declined, seemed to merit an acceptance of the offer to enjoy the hospitality of the Tuesday Musical Club of the city of Rochester. That this decision was a wise one is proven not only by the fact that this convention was one of the most delightful and successful ever held but that among the many enthusiastic representatives from the clubs of the Western section who came to that gathering were two delegates from the Tuesday Musical of Denver, who brought with them a repetition of their hospitable offer made two years previously.

Again the Federation had an embarrassment of riches, as the Musical Club of Portland, Ore., also sent an invitation, but the claims of the Denver club were so apparent that the only delay in accepting its invitation was one of sufficient time to express a regret at the necessity for declining the offer of the Portland club.

Of the previous national gatherings the meeting for organization was held in Chicago, January, 1898. The first biennial proper was held in St. Louis, Mo., at which time the Federation was the guest of the Union Musical Club of that city. On the occasion of the second biennial the Fortnightly Club of Cleveland, Ohio, was the host. The convention in Rochester was the third, and it is confidently expected that the attendance on this occasion will be larger than before in proportion to the growth of the Federation.

Each club belonging to the organization is privileged to send two delegates who are entitled to vote, viz., the president or her appointee and one other delegate elected by the club.

The board of management will be deeply gratified if every club in the Federation takes advantage of this privilege and sends its full quota of delegates to this meeting, as many questions of importance are to come before the convention for discussion and final settlement.

Two of the musical programs during the convention will be made up from representatives from the federated clubs. These are to be sent upon the receipt by the club of an invitation from the executive committee of the National Federation. The musical representative is not entitled to vote in the meetings unless she is also the delegate elected by the club, as each club is entitled to only two votes.

Every member of the federated clubs is privileged to attend the sessions of the biennial and any who can arrange to be in Denver are most cordially invited to do so.

The two delegates from each club and the invited musical representatives will be entertained, while in Denver, by the Tuesday Musical Club. All of the others are expected to provide for their own entertainment. A reduced railroad fare has been secured for all attending the convention. A definite announcement of this will be made later.

The plans for the conduct of the business meetings and federated club concerts are in the hands of the board of management and the executive committee of the Federation. All other plans for the festival will be under the management of the local biennial board, which consists of the following Denver women: Honorary presidents, Isabel Hill Knott (ex-president of the Tuesday Musical), and Sarah Platt Decker (president General Federation of Women's Clubs); president, Mrs. J. E. Kinney, 670 Marion street; first vice president, Mrs. George McCartney; second vice president, Mrs. L. M. Goddard; third vice president, Florence Taussig; fourth vice president, Mrs. Whitmore; recording secretary, Mrs. Frank Shepard, corresponding secretary, Mrs. R. H. Beggs, 2427 Ogden street; assistant secretary, Mrs. M. S. Frazer; treasurer, Mrs. F. H. Cox; auditor, Miss Gottesleben.

The transportation committee, who will have charge of securing reduced railroad rates and of giving information on this subject, are Mrs. George McCartney and Mrs. J. M. Walker.

The credentials committee, whose duty it is to pass upon the credentials presented by the delegates, are Mmes. Walter Dake, John Howry, Frank Bulkley, W. H. Kistler and the Misses Belle Fauss and Mussey.

The committee on hospitality will make arrangements for the entertainment of the delegates and musical representatives and are Mmes. Frank Young, Van Kleeck, Allen T. Wells, Maxcy Tabor, Mary M. Kellogg and Herbert Whitney.

The entertainment committee are Mmes. Guilford Wood, W. H. Blayney, John McNeil, Alva Adams, R. J. Pitkin and Miss Phelps.

The committee on hotels are Mrs. E. F. Welles and Ella Givens and Mary Middlesworth. These ladies will render assistance in the way of securing hotel accommodations in advance for any delegate who may prefer to go to a hotel at her own expense during the convention (as has sometimes been found to be the case), as well as for members of federated clubs other than delegates who find it possible to be in attendance upon the festival.

The bureau of information are Mmes. Miller, E. C. Ellett, S. D. Morrison, Payton Woolston, Thayer, and Miss Skinner.

The committee on music will have charge of arranging all programs other than those given by the representatives of the federated clubs. Hattie Louise Sims, for several years the director of the Tuesday Musical, is chairman of this committee. Her assistants are Mmes. Morrell, Clark, Smislaert, Robinson, Lewis Searing, Bertha Shannon and Miss Grossmayer.

The members of the committee on badges are Mmes. P. M. Cook, F. B. Martin and Bessie Fox Davis.

The decoration committee is composed of Mmes. Ferguson and Shattuck and Miss Roeschlaub.

The ladies of the reception committee are to be Mmes. Levy, Meek, Barney, Burton, Phillips and Miss Armstrong.

The club exhibits, consisting of year books, programs and of historical and other material pertaining to club life and work, will be in charge of the exhibitions committee, who are Mmes. White, Gray, Ege, Cotter and Miss Griffith.

The local press committee are Mmes. F. F. Keezer and Gertrude Stone.

The printing committee are Wanda Gottesleben, Louise Tyler and Miss Crownover.

The committee on ushers, which will be announced later, will be under the leadership of Hilda Gottesleben.

The hostess on this occasion, the Tuesday Musical Club, is an organization of fifteen years' standing. It originated as a social matter with twelve members. It was called the Amateur Musical Club and met at the homes of the members, with a more or less informal program, followed by tea and light refreshments. In the second year of the club's existence the number of active members was increased to twenty-five and on the last Tuesday of each month certain ladies, who were called associate members, were admitted to the meetings upon invitation. During this year the club organized formally and elected officers: President, Mrs. G. G. Baker (since deceased); vice president, Mrs. J. M. Walker; secretary, Mrs. J. H. Ferguson; treasurer, Maud Clark; librarian, Minnie Hallack.

The particular occurrence in the third year was the giving of an evening concert in a public hall, the success of which, musically and otherwise, was a source of great encouragement to the club members, who during the following year, 1893, changed their club name to its present form, "Tuesday Musical Club." Isabel Hill was elected president; the membership increased to seventy-five. Frederick Howard was the soloist at the public concert. In the following year the increased membership made necessary the securing of a hall for all meetings of the club, whose growth and musical progress continued in a most encouraging manner. Public concerts with celebrated artists, including Plunket Greene, Mr. and Mrs. George Henschel, Fannie Bloomfield Zeisler, Campanari, Madame Schumann-Heink and the Spiering Quartet, have been given each year in varying numbers. In 1896 Hattie Louise Sims first entered upon her duties as musical director of the club, which position she still holds, to the complete satisfaction of the entire membership.

During Miss Hill's presidency it was her custom to invite the club to her home for the first meeting of the year. After the musical program an informal reception was held to introduce new members and promote sociability. In 1897 the club became incorporated and began holding its meetings in Unity Church. In 1899 the meeting place was changed to Christ Church. In 1901 Mrs. T. P. Dunbar was elected president and Unity Church was again made the club home. In 1902 occurred the election, as president, of the efficient and deservedly popular woman who still holds that place, Mrs. J. E. Kinney. Under her able man-

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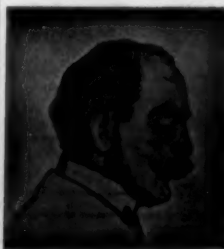
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Kreisler on the Pacific Coast.

FRITZ KREISLER, the violinist, left New York the day following his triumph with the Boston Symphony Orchestra, for California, where he opened his Pacific Coast tour on Wednesday evening of last week in San Francisco. After twelve concerts in California and the Northwest Kreisler will play a week of combination concerts with Josef Hofmann, opening in Chicago on April 9, after which he will visit St. Louis, Cincinnati, Washington, Trenton, Providence, and finally New York city, on Sunday afternoon, April 16, when they will make their last appearance in Carnegie Hall. Kreisler's tour has been a great success, he playing fifty-two concerts since his re-appearance here on January 3. He will sail for Europe on April 18, going directly to Liverpool, where he is to play with the Philharmonic Society on the 27th, after which he goes to London for his first recital, and thence to Madrid, where he is to play on May 7.

Myers With the Philadelphia Philharmonic.

IRVIN MYERS, a young baritone who is studying with Saenger, made a hit at a recent concert given by the Philharmonic Orchestra, of Philadelphia, under Conductors Scheel, where he sang the "Pagliacci Prologue," and was compelled to repeat it in its entirety. He is the happy possessor of a high baritone voice, in the handling of which he is already becoming skillful. He has an easy, graceful presence and real singing talent.

Harold Randolph to Assist.

HAROLD RANDOLPH, of Baltimore, will be the assisting pianist at the Olive Mead Quartet concert in Mendelssohn Hall, Thursday evening, March 30. The works to be performed are:

Quartet in F major, op. 96.....Dvorák
Trio for piano, violin and violoncello in C minor, op. 101.....Brahms
Quintet for piano, two violins, viola and violoncello in A minor, op. 14.....Saint-Saëns

THE WEEK IN NEW YORK.

Wednesday afternoon, March 22—Hermann Klein's lecture-recital on "How to Use the Voice in Song and Speech," Lyceum Theatre.

Wednesday evening, March 22—Mr. and Mrs. David Mannes, violin and piano recital, Mendelssohn Hall.

Wednesday evening, March 22—Birdice Blye piano recital, auspices Women's Philharmonic Society, Waldorf-Astoria.

Thursday afternoon, March 23—Milada Cerny piano recital, Mendelssohn Hall.

Thursday evening, March 23—People's Symphony Auxiliary Club concert, Cooper Union.

Thursday evening, March 23—Jessie Hoagland Mitchell piano recital, Grace Longley, soprano, assisting soloist, Clavier Hall.

Thursday evening, March 23—Kneisel Quartet concert, Mary Wood Chase, assisting pianist, Association Hall, Brooklyn.

Friday afternoon, March 24—Philharmonic public rehearsal, Edward P. Johnson, tenor, soloist, Carnegie Hall.

Friday evening, March 24—Marjorie Church piano recital, Mendelssohn Hall.

Friday evening, March 24—Students' musicale, American Institute of Applied Music.

Saturday afternoon, March 25—Paderewski recital, Carnegie Hall.

Saturday evening, March 25—Manuscript Society musical meeting, National Arts Club.

Saturday evening, March 25—Concert New York Liederkranz Orchestra, Alice Merritt Cochran, soprano, assisting soloist, Liederkranz clubhouse.

Saturday evening, March 25—Students' concert, New York German Conservatory College Hall, 128-130 West Fifty-eighth street.

Sunday evening, March 26—Pryor's band concert, Wal-lack's Theatre.

Monday afternoon, March 27—Mary Gregory Murray's lecture-recital, "The Songs of Life," Association Hall, Brooklyn.

Monday evening, March 27—Paderewski recital, Baptist Temple, Brooklyn.

Tuesday afternoon, March 28—Mendelssohn Trio Club concert, Hotel Majestic.

Tuesday evening, March 28—Carl organ concert, Wesley Weyman, pianist, and John Bland, tenor, assisting artists, First Presbyterian Church.

Tuesday evening, March 28—Madame Jaeger's last "at home," Master School of Music, Brooklyn.

Winkler Pupils' Musicales.

LEOPOLD WINKLER and six of his pupils under twelve years of age gave a musicale at the Winkler studio, 61 East 120th street, Sunday afternoon, March 19. The young performers show much talent, and in the matter of training delighted the most critical. The program was:

Prelude, on the organ.....Leopold Winkler.
Rondo.....Haydn
Albumblatt.....Elsie Pels.
Impromptu.....Hortense Lions.
Matrosenlied.....Harry Leve.
Menuet.....Grieg
Valse Lente.....Marguerite Popper.
Marche Célèbre, for two pianos (eight hands).....Dolmetsch
Edith London, Hortense Lions, Elsie Pels and Harry Leve.

The Severn Series Ended.

MONDAY, March 20, Edward Severn and Mrs. Severn gave the last of ten chamber music concerts at their town studios, 131 West Fifty-sixth street. Instead of the usual sonata program, Mr. Severn's own trio in D minor, for piano, violin and 'cello, was played, Arthur Severn, a brother of the composer-violinist, being the 'cellist in the performance. A number of well known musicians were present.

April Dates for Walker.

JULIAN WALKER is engaged for the Bach festival at Bethlehem, Pa., April 12, 13 and 14, and for the performance of Bach's "St. Matthew's Passion" in Baltimore, April 18.



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BALTIMORE.

BALTIMORE, Md., March 30, 1905.

AN ambitious and energetic voice teacher in Baltimore is Sadie Gere Thomas, whose studies were made with Lucien d'Odenhal. Musical education has for her little or no discouragement, which means always correct teaching qualities in the teacher. She has private classes and is engaged in the schools of Mount de Sales and St. Timothy as well. She speaks of the working ability and earnestness of these school musicians, and expresses the greatest interest in their welfare. Miss Thomas sang much in church until this pupil work demanded all her attention. Her recitals are now important Baltimore affairs. At the last the singer was herself heard and had a chorus of twenty-five of her pupils. In April one will be given at Mount de Sales. Some of her own pupils will attend as an object lesson.

Among the students of Miss Thomas who now occupy positions are Bessie Knight, a soprano in two churches, and Ethel Henderson Thompson, a mezzo soprano, singing in the Central Presbyterian at Eutaw place. Simplicity is one of the watchwords of Miss Thomas in all her work—to keep within the bounds of ability and do modestly the best one knows.

Mrs. A. E. Goerke is an earnest music professor also, over on the North Side, in an admirable location. This teacher speaks of the general lack of fundamental training in music and is doing her best to stem the tide and to enlist co-operation of parents and pupils. She is a great advocate of sight reading, is an adherent of the Gallin-Cheve method, and is now in correspondence with J. H. Wiley, of Washington, who has established the People's Reading Classes in the capital, with a view to extending the work to Baltimore. A teacher who is thus logical in beginnings is usually all right, too, in advanced lines. Miss Goerke is a student in music from Columbia University, New York, and holds the university certificate for supervisor of music in the public schools. She is recommended pupils of W. E. Heimendahl, of Baltimore and Washington, and of Miss Nafe, of New York. She has special tact in kindergarten work.

Of twenty-four pupils of Carrie Rosenheim, of Baltimore, who gave a musicale recently at the Lyric are the following: Mesdames C. M. Eyster, T. H. Boyer, Robert Skutch, M. F. Duncan, G. W. Roche, Theo. Warner, H. H. Greenheim; Misses Wyatt, Walter, Selliman, Gault, Brown, Schaeffer, Nephan, Moore, Baker, Emmons, Adler, Kilpatrick (two), Whitelock, Hecht, Lansinger. Several of Miss Rosenheim's pupils sing in church.

Jean Taylor, of Baltimore, is young and makes a beautiful picture, if she had no other qualities. But she is an accomplished musician, violinist, has studied abroad with César Thomson, of Brussels, and Halir, of Berlin. She has played abroad and at home (from Massachusetts to Texas) and holds appreciative press notices. Her literature is good and she is in constant demand for first class affairs. She has been heard in Washington with the Saengerbund concerts. Miss Taylor inherits sterling qualities from distinguished American ancestry, being able to count Patrick Henry with the latter.

Adelheid M. Arens is one of the diploma students of the Peabody Conservatory in harmony and composition. History of music, counterpoint, fugue, form and composition were covered by the examinations. Single and double

counterpoint, fugues two to eight voices, a piano sonata, string quartet, quintet for piano and strings, and overture for full orchestra, and several solos and part songs have been composed by Miss Arens. She is a skilled performer as well. O. B. Boise and P. L. Kahmer have been her teachers. So much for a Baltimore born and taught musician.

A student of promise now in the Peabody is Rosine Morris, a pupil in piano of Ernest Hutcheson. Miss Morris comes from Webb, Mo., near Carthage, and not far from St. Louis. Of musicians in the latter place she speaks of Mr. Kroeger, pianist; Charles Galloway, organist, and Mr. Heinemann, who has a fine vocal studio. W. R. Calhoun was her teacher in Webb. Miss Morris is scarcely nineteen, is extremely bright and intelligent in appearance and is reported to have a "marvelous" musical facility. At the last students' recital, the 20th, she played the following program: Bach prelude and fugue, B flat, Beethoven sonata in E, op. 31, No. 3; Chopin ballade in F major, and Henselt's piano concerto in F minor. There are other interesting students in the school. The above concert was, by the way, the 418th students' recital of the thirty-ninth season at the conservatory.

Bertha Meyer is daughter of the late Barthold Meyer, founder of the Meyer School of Music in Baltimore. She is a vocalist and is teaching with her brother Richard in the school. The brother has been a teacher in Detroit and Ogontz, Pa. Bertha has a mezzo alto and is engaged in two Baltimore churches.

Mrs. R. H. Mottu (née Crown) is a well known church choir singer of Baltimore. She has been leading contralto in Christ Church for several years. She sang also for some time at the Eutaw Place Synagogue, where Mr. Heimendahl is director, Mr. Schenuit organist, which position she renounced at her marriage. Madame Mottu is a remarkable sight reader in music, a valuable quality in a choir singer. She is now member of the Bach Passion Music Society, organized recently by Mr. Randolph. Miss Crown, her sister, has a good soprano voice.

When Mr. Paulsen, of Moscow, now at the Peabody, gave his recital of Russian folksongs recently at the Friday Morning Club in Washington, he was accompanied by Miss Stiebler, a teacher of the school. It was not generally known that the songs, which were in melody form only and chiefly in the memory of the singer, had every one been harmonized for accompaniment by Miss Stiebler, who is a gifted German.

Miss Coulson, a pianist, who recently played a program at the Arundell Club with Alan Houghton, is a pupil of Joseffy and of Emanuel Wad, of Baltimore. Mr. Haughton is a pupil of Miss Sylvana. Mr. Thayer, who was heard at the Woman's Literary Club, has studied with Mr. Hutcheson, is still a pupil, I believe. Mr. Hutcheson lately replaced Mr. Randolph on an important concert program, which the latter was prevented from performing. It was a creditable tour de force for the young professor artist.

Music is an important feature of the Maryland College for Women in Lutherville, Md. The musical occasion for which Dr. Merrill Hopkinson was brought to Washington this week was a concert of the Ste. Cecilia Society of the National Park Seminary, Washington, a society now in its second season. Gounod, Campani, Vincent Sullivan, Schumann, Neidlinger, Holländer and

Cowen, with Handel and Haydn, were sung by Dr. Hopkinson in solo and with the chorus. Features were Schumann's "Faust," second act, and the Bartlett setting with obligato of the "Lost Chord." The doctor as usual had more encores than songs.

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FANNIE EDGAR THOMAS.

BIRDICE BLYE'S PIANO RECITAL.

WALDORF-ASTORIA, WEDNESDAY EVENING, MARCH 22.

Impromptu, A minor.....	Rubinstein
Intermezzo, op. 117, No. 1.....	Brahms
Sonata, op. 57.....	Beethoven
Madame Blye.	
Where E'er You Walk (from Semele).....	Handel
Mr. Martin.	
Prelude, op. 28, No. 17.....	Chopin
Fantaisie, op. 40.....	Chopin
Scherzo, op. 39.....	Chopin
Madame Blye.	
The Garland.....	Mendelssohn
Since We Parted.....	Rogers
Constancy.....	Weber
Mr. Martin.	
Die Forelle.....	Schubert-Heller
Arion.....	Kroeger
Tu m'attires.....	Henselt
Paraphrase on airs from Dornröschen ballet (transcribed by Pabst).....	Tschaikowsky
Madame Blye.	

THIS was Madame Blye's second appearance in New York within a week. Her first recital was given at the National Arts Club Saturday, March 18, and the event Wednesday at the Waldorf-Astoria was under the auspices of the Women's Philharmonic Society, Amy Fay, president. Madame Blye's playing is as remarkable for virility as it is for the more exalted qualities of musical touch and expression. Her tone, so caressing at times, also reaches the altitudes of vehement passion. Few pianists of her sex have ever given a more convincing performance of the "Sonata Appassionata."

Madame Blye's program was as far from the conventional list as possible. All listeners must have felt the warmth, charm and sincerity of her art. How delightful it is for an artist to play before an audience composed mainly of hearers who are educated musicians. The performer could not fail to feel the current of appreciation and sympathy of those who applauded her. A pretty scene not on the program was the presentation of a bunch of choice pink roses to Madame Blye by Miss Fay.

Ernest Theodore Martin, the assisting vocalist of the evening, disclosed an agreeable tenor voice and considerable taste in his singing. Highly musical were the piano accompaniments played for Mr. Martin by Mrs. Karl Feininger, wife of the violinist and composer.

Success of a Young Soprano.

AT the musicale of the New York Swiss Club in Tuxedo Hall, Saturday evening, March 25, Cecelia Kunzli, a young soprano, sang an aria from "Semiramide" and songs by Cowen and Gumbert. Her beautiful voice has been well trained by Caroline Montefiore, one of New York's leading vocal teachers.

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RICHARD BURMEISTER.

DRESDEN, March, 1905.

WHEN it first became known that Richard Burmeister had accepted a position here as first instructor of the piano department of the Royal Conservatory of Music, the news was received with delight, all the more so as everybody felt that this otherwise well organized institution sorely needed fresh young forces to infuse new life and vigor into its artistic veins. In this respect, therefore, the choice of a pianistic celebrity such as Burmeister was greeted with pleasure and unanimous recognition. It did not take long before we knew he was the right man in the right place.

During the comparatively short time of the artist's pedagogic activity in Saxony's capital he has done wonders. Recent private and public performances in which some of Burmeister's pupils took part testify to this fact. His scholars on most occasions carried off the palm. On March 1 Mr. Burmeister startled Dresden's musical world by giving in the beautiful Exhibition Palace, with the assistance of the exhibition orchestra a grand concert, in which his most advanced private scholars played piano concertos and other selections, all with the accompaniment of the orchestra, which Mr. Burmeister led in person.

The program follows:

Concerto for piano and string orchestra in A minor.....Bach
Ruth McLinn, America; Margaret Edson, Australia; Alice Atkinson, America; Mary Thompson, Australia.
Concerto in A minor (first movement) (new instrumentation by X. Scharwenka).....Hummel
Alice Woodfin, America.
Cocerto in A minor (two movements).....Grieg
Anna Charlier, Stockholm.
The Sisters, dramatic scene for voice and orchestra....Burmeister
Margarete Schuster, Dresden.
Introduction and rondo in E flat major (arranged for piano and small orchestra by Richard Burmeister).....Chopin
Lucy Freeman, Australia.
Hungarian Fantasia, for piano and orchestra.....Liszt
Jeanne Rowan, America.

American readers will notice with pride that four of the scholars are natives of "the land of the free and the home of the brave." All of the young debutantes played artistically, and we can only record the extraordinary success achieved by the participants, many of whom were cheered and recalled again and again. Mr. Burmeister himself receiving ovations. Much curiosity was shown at this occasion in Mr. Burmeister's debut as composer and conductor. His dramatic tone poem, "The Sisters," is already known to New Yorkers through its representation by Madame Schumann-Heink at one of the Philharmonic concerts, and as a conductor Mr. Burmeister during the whole evening had ample opportunity in showing his abilities. His success also in these side tracks of his profession was instantaneous. He is a thorough musician. Yea, let us say at once that we found ourselves in the presence of one of the most intelligent, remarkable artistic personalities of whom we have any knowledge. Burmeister's magnetism, his enthusiasm, his holy fire, his ardor and entrain captivated the big audience completely. By the many exquisite details of which mention is made in the Dresden letters of the correspondents of this journal, he impressed professionals and amateurs alike. Mr. Burmeister, we understand, will give

a similar concert with his pupils and orchestra once a year. He should be amply praised for it.

The above going to prove the great pianist's significance as a teacher, there remains to be chronicled his unusual "Erfolge" as a piano virtuoso. Space forbids going into details in this direction, the musical world besides being only too well acquainted with Burmeister's fame. He classes among the first in his profession.

Socially as well Mr. Burmeister and his charming wife occupy a prominent position in Dresden. At their grand receptions in their cosy apartments; at dinner parties, "at homes" and evening gatherings we noticed the pres-



RICHARD BURMEISTER.

ence of leading members of society as well as of distinguished foreign and local artists, who apparently feel at ease in Mr. and Mrs. Burmeister's most pleasant home, which impressed us as being a happy combination of German Gemütlichkeit and American comfort and hospitality.

That Mr. Burmeister made up his mind to settle in Saxony's beautiful old capital—a historical place full of reminiscences and surrounded by the most lovely scenery nature ever lavished on any spot of the earth—testifies to his artistic likings. It was also wise of him to take up his residence here, for Dresden, compared for instance with Berlin or Munich, yet possesses the repose and the artistic atmosphere that one looks for in vain in the bigger European cities. Students, therefore, are more absorbed in their work and make quicker progress here than elsewhere.

For next summer's vacations, in July and August, the Burmeisters are planning a stay of several weeks on the romantic isle Rügen, in the Baltic Sea, where the active spirit of the master will not allow him any absolute rest, for part of his leisure hours will be devoted to instruc-

tion. This is good news to Americans or to any travelers who by one reason or other may be prevented to join the famous pedagogue's piano classes during the winter in Dresden. The delight of studying art "im Schoosse der Natur" and under such a guidance speaks volumes in its own favor. It reports be true many of Mr. Burmeister's Dresden scholars will continue their studies even during the summer months with him on Rügen.

THE ATLANTA MUSIC FESTIVAL.

THE annual music festival in Atlanta, Ga., will begin the night of May 3 and end the afternoon of May 6. The permanent chorus of the association, numbering 250 trained voices; the Orpheus Club, numbering seventy-five men's voices; the Decatur, of twenty-five voices, and an orchestra of fifty, will constitute the festival forces.

The following soloists will appear:

Sopranos—Lillian Blauvelt, Charlotte Maconda.

Tenors—Evan Williams, Theodore van York.

Bass-Baritone—David Bispham, Claude Cunningham.

Pianist—Fannie Bloomfield Zeisler.

The director of music is Dr. J. Lewis Browne, a musician of great ability, who, as organist, composer and conductor, holds an enviable position.

At the first concert Wednesday night, May 3, Gounod's oratorio "Tobias," for soli, chorus and orchestra, will be produced. Also Brahms' "Song of Destiny" for chorus and orchestra. In addition to these choral works there will be solos and part songs.

At the concert the night of May 4 will be produced Lloyd's "Hero and Leander" for soprano and baritone (solo), chorus and orchestra. Soloists—Madame Blauvelt and Mr. Cunningham. Then Gounod's "Troisième Messe Solennelle" for chorus and orchestra. Part II of this program will include fugitive solos by Blauvelt, Van York and Cunningham. In addition there will be a capella works by the chorus and selections for orchestra.

At the concert the night of May 5 will be given Cowen's dramatic cantata "St. Ursula" for solo, quartet, chorus, organ and orchestra. Artists—Blauvelt, Williams, Bispham. Besides there will be selections from "Die Meistersinger" for soli, chorus and orchestra. Bispham will contribute a group of songs, and Madame Blauvelt and Mr. Williams will give of the best in their respective repertory. Again the chorus will be heard in unaccompanied compositions, and the orchestra in appropriate numbers.

The closing concert will take place the afternoon of May 6, when Fannie Bloomfield-Zeisler will appear.

Informal Pupils' Recital.

PUPILS of the American Institute of Applied Music gave an informal recital Tuesday evening, March 24. The following played in an air on the G string, by Rehfeld; Samuel Saron, Neale Covington, Miss Jessen, Anna Gallagher, Samuel Kotler, William Small, Elizabeth Chaskin, Daisy Brunel, Peter Uliotti and Alan Burleigh. Other performers and singers of the evening were Ethel Henderson, Mrs. Charles Chase, Grace Drury, Marjory Frost, Anna Jessen, Katharine Walker, Lillian Kreuter, Margaret Boyd and Miss Smith.

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THE MASTER SCHOOL OF MUSIC.

TUESDAY evening, March 27, the officers and directors of the Master School of Music, at 108 Montague street, held their first annual meeting. The election resulted as follows: President, Mrs. Camden C. Dike; vice president, Mrs. J. Elliott Langstaff; treasurer for the association, Mrs. Frank Reynolds; secretary, Elizabeth F. McKeen; directors, Mrs. Cynthia Westover Alden, Mrs. Humphrey S. Anderson, Mrs. Arthur K. Buxton, Mrs. Isaac H. Cary, Mrs. I. Sherwood Coffin, Mrs. Andrew Dougherty, Mrs. Charles M. Field, Mrs. Charles B. Hewitt, Sallie A. Ingalls, Mrs. Charles N. Judson, Mrs. Henry I. Judson, Mrs. Frank M. Lupton, Mrs. Henry R. Mallory, Mrs. George Notman, Mrs. William S. Packer, Harriet P. Packer, Mrs. J. Hermann Recknagel, Mrs. Francis H. Southwick, Mrs. Hiram R. Steele and Mrs. John Van Buren Thayer.

Mrs. William S. Packer, who for years cherished the idea of a university of music in Brooklyn, read a report, from which the following extracts have been taken:

When, on March 29, 1904, a few days less than one year ago, the association for promoting the foundation and endowment of a university of music in Brooklyn was formed, not even the most sanguine of its members could have believed that such quick and definite results of the purpose of the organization would be attained.

The necessity for an institution which would in time be able to establish a standard of music instruction in the country had become recognized by the members through the facts constantly discussed at the five informal meetings held at 2 Grace court, Brooklyn, which had preceded the organization.

It was with very great satisfaction that a committee from the executive officers of the association, meeting at the house of Mrs. Camden C. Dike in May, received the advice of one of the advisory board (which was indorsed by the other gentlemen on that board) to endeavor to raise a four year guarantee fund from friends of the plan in order to establish one department of the college part of the work as a specimen of what we intend and which would serve as an object lesson to the community.

The department which could most quickly and least expensively be developed was providentially revealed to us through the interest of Madame Aurelia Jaeger, directress of the Metropolitan Opera School in New York. Mrs. Henry K. Sheldon came forward at once with a promise of \$20,000 to the endowment fund in memory of her husband, Henry K. Sheldon, which would yield \$900 annually. Subscriptions to the annual four year fund approached \$2,000; gifts available the first year amounted to over \$2,000.

In October, two trial of voices for our vocal department took place at 2 Grace Court. Fifty voices were tried; a dozen or more were accepted; some had not the means to enter the school; and probably some came for a free trial of voice and the éclat of Madame Jaeger's possibly favorable opinion.

January 15, through Mr. McKeen's application on behalf of the directors of the association, the advisory board and Mrs. Henry K. Sheldon to the Regents of the University of the State of New York a charter, limited in powers, was granted to the work under the title of the Master School of Music. We must wait for \$500,000 endowment in order to be able to exercise the full powers of a college. The word "university," while technically wrong, had served to explain to the public the comprehensive character of the plan proposed. When we came to incorporate we had to be technically correct and at the same time adopt a title under which a full development of our purposes would be possible. Mrs. Recknagel proposed the name, "Master School of Music," a title given to a very few of the highest departments of musical instruction in Germany.

The name appealed strongly to the directors, the advisory board, the members of the association and the friends of the cause. As a result, the vocal department of the Master School of Music, incorporated January 15, 1905, is before you as the first fruits of your endeavors. We are now able to report in full operation three classes in the German language under Fraulein Berthe Firgau, who professes herself deeply impressed by the intelligence of the students and the value of the work; two classes in Italian under Signor Petri call forth his unqualified approval of the character and intelligence of the students. Dr. Gerrit Smith reports:

"The theory department has been entered into with unusual enthusiasm by the pupils, and the work performed in these three and a half months would be a credit to any institution of music of which I have any knowledge at home or abroad. Being thoroughly conversant with the methods and requirements of such leading schools of musical development as the Royal College of Music and the Academy of Music in London, I am able to speak authoritatively.

"Undoubtedly this may be attributed to the following causes: The personal qualification, the mental maturity and the sincere interest of the members of these classes, stimulated by the esprit de corps which seems to prevail in the Master School. Two classes have been held semi-weekly, an advanced and a primary class."

Mr. Cordoza expresses his great satisfaction in the progress made by the fencing class, feeling that here, too, the value of work done by educated students is as manifest as in the other branches.

Henry T. Finck is greatly interested in the serious and intelligent character of the students, before whom he has just begun a course of ten lectures on the early history of music.

From Madame Jaeger's department comes the chief note of satisfaction. The progress of the pupils is very marked, and in time the members of the association will be able to judge for themselves what is being achieved. To express it in Madame Jaeger's words, "This year I am making the instruments; next year I hope to play upon them."

"One swallow does not make a summer," nor will one department alone make a master school of music or accomplish the object of our association, namely, the endowment and development of such an institution as will establish a music centre and, through its advantages, create a standard of music instruction in this country.

The great universities and colleges of the country testify to the fact that tuition fees can never wholly support or develop educational work. The fees will assist nobly, but if the expenses of the instruction were wholly dependent upon the amount received from students the best of our talent would be barred out from the benefits of education, and professional life would be unattainable for any but the rich.

Our work is indorsed by many thoughtful musicians in our country who are watching with interest the result of this undertaking. Dr. Edward MacDowell, David Bispham, Carl Faeltel, Dr. Goetchius and other notable musicians have given it the stamp of their approval. The Honorable Sir Purdon Clarke, newly appointed director of the Metropolitan Museum, innocently commends our plan in the following words which come to us from London:

"America is full of talent. Some of the best artists in Europe are American born, but Americans demand that they shall be hall marked in England or in Europe before they will pay American prices for their work. America places a high tariff on the fine arts in order to encourage American talent, but it establishes no great schools in which to teach the best art. The result is that their best artists come to Paris or to London to study to become famous. America should be ready to pay any price to create an art school of the highest order in America."

Every great educational enterprise must receive the greater part of its support through gifts and interest and

endowment funds. Help all you can by believing in the work yourself and by assisting as your means permit. Do not be afraid of small contributions. Our four year subscriptions range from \$5 to \$100, many coming from teachers and self supporting women; our special gifts from \$5 to \$500. The endowment fund, commenced so generously by Mrs. Sheldon, which indeed made the work possible, should be added to by our wealthy citizens. All should contribute by word or deed to make this pioneer effort to raise the standard of music instruction in our country not only an object lesson but a national benefit to our land.

BROOKLYN.

BROOKLYN, March 25, 1905.

PADEREWSKI'S recital at the Baptist Temple Monday night, and the performance of Verdi's "Requiem" in the same auditorium Thursday evening, April 6, will close the Brooklyn Institute musical season. At the last chamber music concert, night before last, Mary Wood Chase, a pianist from Chicago, verified all that has been written about her talents by the Western critics, in a performance of Schubert's fantastic in C major, with Franz Kneisel playing the violin part. The string quartets played were by Mozart and Beethoven.

Verdi's "Requiem" will be sung by the Brooklyn Oratorio Society, Walter Henry Hall, director. The soloists are Mary Hissem de Moss, Janet Spencer, Nicholas Douty and Henri Scott.

Pupils of the Fiqué Musical Institute gave the first of three invitation concerts at the Nesmith Mansion Friday evening, March 24. April 7 and 28 are the dates of the other two evenings.

Blaise Pupil's Recital.

GENEVIEVE BISBEE announces a piano recital to be given by her pupil, Leticia Howard, in Carnegie Chamber Music Hall, Thursday evening, March 30. Oley Speaks will be the assisting artist. Miss Bisbee's Saturday evening musicals at her studio, 142 West Forty-ninth street, on March 11 and 18, introduced some of her best pupils. Among them little Josephine Jayne, only thirteen years old, who, besides playing solo pieces by Bach, Poldini and Chopin, played the C minor Beethoven concerto.

Arthur Whiting's Recitals.

ARTHUR WHITING is to repeat, by request, three of the recent informal recitals at his studio, 141 East Fortieth street, Saturday afternoons, April 1, April 15 and April 29. The programs for the first and second dates will be:

APRIL 1.
Piano, Italian concerto.....Bach
Balladen, op. 10.....Brahms
APRIL 15.
Voice, viola and piano, Quatre Poemes, op. 5.....Ch. M. Loeffler
Olive Mead and Francis Rogers.

Martha Miner in Denver.

MARTHA MINER, the soprano, went to Denver to sing in "Elijah" and the performance served to increase her reputation. It is to be repeated in July, and she has been offered the re-engagement. Town Topics said of her singing:

Miss Miner has improved far beyond one's expectations and arrived beyond the peradventure of a doubt. Thanks to her indomitable will, faith in herself and the great gift with which she has been endowed.

She is having a fine time socially.

EVAN WILLIAMS

IN AMERICA

April 8, 1905.

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" " " Boston, Nov. 25 and 26.
With Pittsburg Orchestra, - December 30 and 31.
With Cincinnati Orchestra, - March 24 and 25.

DRESDEN.

FRANKLINSTRASSE 26, DRESDEN, March 10, 1905.

GEORGE HAMLIN, the famous Chicago tenor, came, sang and conquered all Dresden with his Richard Strauss "Lieder Abend." It is a pleasure to state that the first singer in Germany who devoted the whole program exclusively to the great Richard's songs is a native of the New World. He sang an exquisite collection of sixteen lieder, the choice of which displayed discrimination and artistic taste. Mr. Hamlin's vocal endowments are very remarkable, yet what strikes one most are his great enthusiasm, his musicianly conception, his fire, his warmth and his serious entering into the spirit of the compositions. As a result, Hamlin succeeded so well that even our most rigid critics did not hesitate to place him at the side of the best of German song interpreters. Mr. Hamlin's good pronunciation of the German texts was a surprise, as also his dramatic expositions of their contents. All our leading musical lights were present, among them Burmeister, Hartmann (whose criticism was brilliant), Eugen Franck, Emil Hofmann, Franziska Lewinger and others. Mr. Hamlin received an ovation and granted many encores. He scored a complete success. Otto Bake, of Berlin, accompanied admirably.

Contrary to Hamlin's up to date program, Sarasate and Berthe Marx represented a bygone period. A pity it is that the famous violinist has taken such a fancy to Bach, who seems out of his style. Sarasate is unique in performing his own compositions.

Franz Ploetner (F. Ries), who called the Philharmonic concerts into life, concluded his series of five recitals—one and all of them a success. At the last concert the soloists were Jacques Thibaud and Antonia Dolores, both first rate and well known to my readers. Herr Ploetner as a concert manager displays rare powers. With discrimination and taste he knows how to meet the demands of the public in a most satisfactory fashion.

Natalie Haenisch's pupils' recital came off finely. She has many good voices to train, scarcely any, however, of so much promise as that of little Elsa Schumann, who bids fair to be a future Sembrich. She sang the "Zerlina" aria deliciously. Else Kaufmann (if I mistake not, an American), H. v. Bose, Aurelie Last (Roumanian) also deserve mentioning. The Dresden Royal Opera singer Mira Abendroth is also now studying with our noted maestro. She gave a Mozart aria with great skill. Being of brilliant attainments, personally very winning and of a fine presence she is sure to make her way. On the program were Brahms, Handel, L. Hartmann, &c. The audience, as usual, was a select one, comprising prominent society representatives and artists. Most heartily enjoyed was the social affair that followed. Fräulein Haenisch counts first among Dresden's vocal teachers.

Ludwig Wüllner introduced a new composer, Constans Bernecker, represented by a series of songs, "Weltuntergang," of an ultra modern design.

Alice Schwabe is a pianist who in her Dresden recital proved that she is not yet quite ready for public appearances.

A complete success was Richard Burmeister's "Konzert von Privatschülern" with the assistance of the Exhibition Orchestra. Herr Burmeister also presented his own dramatic tone poem, "The Sisters." It is a deeply impressive vocal and orchestral illustration of Tennyson's poem, the

dramatic tense of which in Burmeister's music is exquisitely pictured. Words and music correspond to perfection. The orchestration reveals the composer's sense for tonal coloring. The criticisms were brilliant in the author's favor. As for the pupils, they did marvelously well. The writer was specially impressed by the poetic and intelligent interpretation of Grieg's concerto on the part of a young Swedish lady, Anna Charlier, of Stockholm, who is a compliment to her celebrated master's instruction. Miss Charlier is a strong talent; she will be heard soon in other concerts. On this occasion she was favorably criticised. Equal recognition should be given the Misses Rowan and Woodfin, two richly gifted Americans of rare interpretative powers. Miss Rowan's performance of Liszt's Hungarian fantasy was quite remarkable, displaying technic and temperament. Two other Americans, the Misses Atkinson and McLinn, did beautifully. The other pianists were M. Edson, M. Thompson and Lucy Freeman, of Australia. Fräulein Schuster, a talented pupil of Fräulein von Kotzebue, sang the solo in "The Sisters." The big hall was filled to overflowing. Burmeister himself led the orchestra. All Dresden was present. Enthusiasm prevailed.

Hans Giessen in his recital presented some beautiful songs by our esteemed and beloved great violinist, Johannes Lauterbach, who as a composer also displays marked gifts. Of Herr Giessen's recent big successes more anon.

A. INGMAN.

Bookings for Ion Jackson.

ION JACKSON, the tenor, sang in Rossini's "Stabat Mater" and Stainer's "Crucifixion" at Montclair, N. J., March 23, and May 16 he is to give a recital in Burlington, Vt. Bookings for this popular artist are already being arranged with the Redpath Lyceum Bureau, of Boston, Mass., for next season, and he has just signed contracts for a series of concerts from November 1 to the 14th, which are to be given in the State of Ohio.

Three of Dr. Jackson's recent engagements were spoken of as follows by the press:

Dr. Jackson's voice is a tenor of real lyric beauty. His first group of songs were of the sort that pleased both musician and the lover of music. After the second group, which held a Strauss, Schubert and Van der Stucken song, he was twice recalled and responded with attractive numbers.—The Ohio State Journal, Columbus, Ohio.

Dr. Ion Jackson possesses a highly cultivated voice and his singing was in a high degree satisfying. In the recitatives, solos and the trios, the large resources of his voice were called into play and he won flattering recognition from the audience.—The Derby (Conn.) Sentinel.

Dr. Jackson exhibited a voice of unusual sweetness and every number on his program elicited liberal applause. He was especially happy in his interpretations and his singing won the favor of the audience.—Public Opinion, Chambersburg, Pa.

Works Played by Composer.

CARL VENTH played the violin part of a new sonata at the Manuscript Society meeting Saturday night. Tomorrow evening (Thursday) he is to perform a violin concerto at a private musicale. April 4 he will play the first violin at a performance of his string quartet for the Tonkünstler Verein, and April 25 Mr. Venth will again perform his violin concerto at a concert in Carnegie Chamber Music Hall.

Shotwell-Piper's Spring Engagements.

MADAME SHOTWELL-PIPER has been engaged to sing at the festival of the Choral Society in Scranton, Pa., April 25 and 26. She will appear as soloist for the Detroit Symphony Orchestra April 28. Another festival appearance is at Richmond, Va., May 2, and still another is with the Choral Society at Geneva, May 23.

FRANCIS ROGERS SONG RECITAL.

GERRIT SMITH STUDIO, TUESDAY AFTERNOON, MARCH 21.
Frühlingsglaube.....Schubert
Der arme Peter.....Schumann
Nichts Schöneres.....Schumann
Berg' und Burgen Schau's herunter.....Schumann
Au den Sonnenschein.....Schumann
Ständchen.....Schumann
Stille Thränen.....Schumann
O lieb! O lieb!.....Liszt
Traum durch die Dämmerung.....Strauss
Invocation to Sleep.....Tchaikowsky
Dis-moi.....Hess
Le Kaiser.....Goring Thomas
Embarquez-vous.....Godard
Come Home, Beloved.....Luckstone
Japanese Sword Song.....Bantock
I Mind the Day.....Bruno Huhn
Trotting to the Fair.....Irish Ditty
The Plague of Love.....Dr. Arne
Lecsie Lindsay.....Old Highland Song
The Sailor's Life.....Old English Song

THIS was a subscription recital and a great success financially as it was musically. Francis Rogers is an American whose singing would delight the critical fraternity of the Old World, where artistic standards are high and understood. In all that Mr. Rogers does there is evidence of thought and complete preparation. His baritone voice has an appealing quality. German and French diction he has mastered long ago and when he sings English he succeeds in making every line intelligible. The fine audience manifested sympathetic appreciation in each group of songs. Special rounds of applause followed the singing of Isidore Luckstone's (the piano accompanist of the afternoon) "Come Home, Beloved," and Bruno Huhn's (the composer was in the audience) "I Mind the Day." These are charming songs. Mr. Rogers is doing his part toward making the songs of resident composers known.

It seems unnecessary to add that Mr. Luckstone played the piano accompaniments artistically. He never fails in living up to his reputation.

Duff's Spring Engagements.

DR. CARL E. DUFFT, the basso and teacher, is enjoying an exceedingly busy season both at his studio and in concert and oratorio work. His many spring engagements include:

March 23—Amherst, Mass....."Elijah"
March 24—Montclair, N. J....."Stabat Mater"
March 24—Montclair, N. J....."Crucifixion"
April 2—New York city.....Concert
April 3—Meriden, Conn....."Redemption"
April 4—Hoboken, N. J....."Messiah"
April 6—Easton, Pa....."St. Paul"
April 8—New York city (Acolian Hall).....Recital
April 11—New Rochelle, N. Y.....Concert
April 13—New Rochelle, N. Y.....Concert
April 21—Hoboken, N. J....."Crucifixion"
April 25—Cleveland, Ohio....."Creation"
April 27—Washington, D. C.....Concert
May 4—Brooklyn, N. Y.....Concert

Von Ende Concert Program.

MADAME BORDEN-LOW is to sing six of Cornelius Rübner's songs at the next Von Ende concert at the American Institute of Applied Music, Wednesday afternoon, April 5. Mr. Rübner will be at the piano. The entire program includes:

Serenade for two violins and piano, op. 96.....Sinding
Michael Banner and Herwegh von Ende.
Einsamkeit.....Cornelius Rübner
Ach, ich sehne mich nach Thränen.....Cornelius Rübner
Mein Stern.....Cornelius Rübner
November.....Cornelius Rübner
Es muss ein wunderbares sein.....Cornelius Rübner
Frühlingslied.....Cornelius Rübner
Rollie Borden-Low.
(The composer at the piano.)
Trio for piano, violin and cello, op. 9.....Cornelius Rübner
Cornelius Rübner, Herwegh von Ende and Henri Morin, Jr.

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BOSTON.

BOSTON, March 25, 1905.

PADEREWSKI will give a recital in Symphony Hall next Saturday afternoon at 2:30. The following program has been arranged: Fantasia, op. 17, Schumann; toccata, op. 7, Schumann; sonata, C sharp minor, op. 27, No. 2, Beethoven; "Variations on a Theme by Paganini," op. 35, Brahms; ballade, G. minor, op. 23; three etudes, Nos. 12, 7 and 3, op. 10; mazurka, B minor, op. 33, No. 4; nocturne, B major, op. 62; scherzo, C sharp minor, op. 39, Chopin.

There will be a private performance of Mrs. H. H. A. Beach's new cantata "Sylvania" given at Chickering Hall on April 7, under the direction of E. Cutter, Jr.

Paolo Gallico made his first appearance in Boston on Thursday evening at Jordan Hall. His program included pieces by Beethoven, Schumann, Gluck, Saint-Saëns, Chopin, Field and Raff, all of which were warmly applauded.

The only concert in Boston this season by the Olive Mead Quartet will be given in Potter Hall next Tuesday evening, when Mrs. Beach will assist in Saint-Saëns' quintet in A minor.

Mr. and Mrs. Hallett Gilbert will give a reception to Mr. and Mrs. Edmund Buese, of the Robert Edson Company, at their residence on Thursday afternoon, March 30.

The New England Conservatory of Music, G. W. Chadwick director, announces the fifth public performance of the School of Opera, which will take place on Tuesday afternoon, April 11, in the Boston Theatre, under the direction of Signor Oreste Bimboni, with a chorus and full orchestra. The program will consist of scenes from the following operas: "The Masked Ball," Verdi; "Haiducul," Bimboni; "Carmen," Bizet; "Aida," Verdi; "I Falsi Monetari," Rossi.

The fourth chamber concert at Jordan Hall on Monday afternoon was given by Lena Little, Nina Fletcher, Louis Bachner and Jessie Downer Eaton, accompanist.

Samuel Richard Gaines, who for a number of years has been well known in musical circles in Detroit, is coming to Boston April 1 as musical director and organist of Shawmut Church.

Alice G. Eldridge will give a piano recital at the Tuileries on Monday next.

At the Faelten Pianoforte School two recitals by the younger pupils will be given on Thursday evening, April 6, and Saturday afternoon, April 8. The demand for tickets to these recitals has been so much in excess of the seating capacity of the hall that it has been decided to hold a public rehearsal of the concerts on Tuesday afternoon, April 4, at 4:30.

The Cecilia Society, Mr. Lang conductor, will give a concert in Symphony Hall on April 4, when Gustave Charpentier's "Vie de Poète" will be performed for the first time in America. The chorus will be assisted by Isabelle Bouton,

Edward Barrow and a full orchestra and will be sung in French. Debussy's "Blessed Damsel" will also be performed for the first time here with an orchestra. The soloists will be Miss Bouton and Bertha Cushing Child.

The second concert of the Choral Art Society was given in Jordan Hall on Friday evening. The program included madrigals by famous ancient writers, a motet for double chorus by Bach, D'Indy's "Sur la Mer" (composed in 1888) and part songs by Gretchaninoff, Cesar Cui and Serge Taneieff.

A large audience greeted Frederick W. Bancroft last Monday afternoon at the residence of Mrs. James Murray Kay, Gardner road, Brookline, when he gave his first lecture-recital in a series of two on "Irish Songs and Song Writers." His program was versatile.

Alfred de Voto was the accompanist at the song recital given in Jordan Hall on Monday evening by William H. Dunham, assisted by J. Albert Jeffery.

Adah Campbell Hussey, who sang for the first time at the West End Collegiate Church in New York, where she has been engaged as contralto, was accorded a hearty reception, so that her new work has begun successfully. April 6 she will sing with the Orpheus Society in Newark, Hans Kronold being the other artist, and on April 20 and 21 will sing "The Messiah" in Montreal.

Members of the Colonial Club, of Dorchester, and their friends were tendered a musicale by Ernest C. Schirmer on Wednesday evening, when Blanche H. Kilduff, Carlo Buonamici, Henry Gorrell and Archibald T. Davison, Jr., accompanist, gave the program.

MUSIC OF THE WEEK.

Sunday—Chickering Hall, 3:30 p. m., thirteenth Sunday chamber concert; Marie Nichols, violinist, and Charles Gilbert, soloists.

Monday—The Tuileries, 4 p. m., piano recital by Alice Eldridge.

Tuesday—Steinert Hall, 3 p. m., third cello recital of Anton Hekking. Max Herzberg will be the accompanist. Potter Hall, 8:15 p. m., concert by the Olive Mead Quartet, with Mrs. H. H. A. Beach, pianist.

Wednesday—The Tuileries, second of Wilhelm Heinrich's Lenten recitals. Jordan Hall, 8 p. m., festival concert by American Guild of Mandolinists, Banjoists and Guitarists.

Friday—Symphony Hall, 2:30 p. m., twentieth public rehearsal of the Boston Symphony Orchestra, Karl Barleben violinist. Steinert Hall, 8:15 p. m., song recital by Florence Hartmann, assisted by Mr. Theodorowicz and Felix Fox.

Saturday—Symphony Hall, 2:30 p. m., piano recital by Paderewski. Symphony Hall, 8 p. m., twentieth concert of the Symphony Orchestra.

Clara Winsten Re-engaged.

CLARA WINSTEN has again been re-engaged as solo soprano of St. Paul's M. E. Church for the coming year. Miss Winsten sang Gounod's "Gallia" at the special service given at the Pro-Cathedral March 15; the following day she was the soloist with Hans Kronold at the concert given in the South Reformed Church, Brooklyn.

MILWAUKEE.

MILWAUKEE, Wis., March 23, 1905.

YSAYE played at the Pabst Theatre on the evening of Saturday, March 18. Really that is enough said. He played magnificently. The "Kruetzer" sonata, under his master stroke, was but another "Appassionata" under Paderewski's magic touch—neither can be given higher praise. Bruch, whom we have had occasion often of late to hear and always to be stirred to wonder and love, was given a superb presentation in the D minor concerto. And beautiful beyond all words were the Wagner-Wilhelmj "Parsifal" paraphrase and the Schumann "Abendlied." Jules de Beive was at the piano.

Vecsey completely won the audience gathered to hear him on Tuesday afternoon at the Davidson, moving his audience almost to awe with his truly wonderful mastery of bow and tone. Intensely interesting it was to see this brilliant morning star so nearly coincident with the splendid evening star, the great Ysaye.

Albert S. Kramer and his faithful Maennerchor played the part of pioneer missionaries to the Milwaukee composer in their concert of Tuesday.

The songs all showed careful drilling on the part of the Maennerchor, and were with but few exceptions well given. Max Puchat, whom the Chicago Orchestra will the coming Tuesday honor with a place on its program, has given the two German Volkslieder a beautiful setting. The numbers by L. F. Frank and the "Parting" of Theodore Kelbe are deserving of special mention. Daniel Protheroe has given his two poems a very pleasing and effective melodic expression. Eugene Lurning, too, won ready acclaim for his two worthy compositions. Hugo Kaun was represented in the two piano numbers played by a former pupil of his, Maude Luck, and by the two songs sung by Rudolph Schmidt.

E. A. S.

Adele Laeis Baldwin in Scranton.

MRS. BALDWIN sang in "The Messiah" with the Scranton Oratorio Society on March 6, and on March 8 she gave a song recital at the residence of Judge Hand, in that city. Press comments follow:

Mrs. Baldwin's singing was a delight and the applause she won was unequalled.—The Scranton Times.

Adele Laeis Baldwin has a pure, rich contralto voice and was heard to the best advantage in the air "He Shall Feed His Flock."—The Scranton Tribune.

The beauty of Mrs. Baldwin's voice and her artistic and expressive singing of "He Was Despised" brought the audience to her feet, and there was a murmur of satisfaction throughout the building after the charming rendition.—The Scranton Republican.

Mrs. Baldwin has one of the most beautiful contralto voices ever heard in Scranton. A voice that is not only unusual in its range and rare resonance in quality, but that has been cultivated to a degree of perfection in art that is seldom undertaken.—The Scranton Truth.

Mrs. Baldwin is one of the few contraltos that one has the privilege of hearing, and she has a wonderful repertory that ranges from the dramatic to the little songs whose simplicity contains the high art. * * * Perhaps nothing brought out so well the rare golden quality of her voice as the song from Browning's "Pippa Passes." Mrs. Baldwin is an exceptionally beautiful woman.—The Scranton Tribune.

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EUROPEAN NOTES.

The Vienna Prill Quartet will give a Beethoven evening on March 13, playing the quartet, G major, op. 18, No. 2, and the sonata, A major, op. 30, No. 4, for piano and violin.

Alfred Grünfeld gave a piano recital in Vienna on March 9.

The latest recital of the Rosé Quartet in Vienna offered a program consisting of Volkmann's E minor quartet, Bruno Walter's piano quintet and Brahms' B major sextet.

March 15 Berthe Marx-Goldschmidt gave a fantasia piano recital in Vienna, devoted to fantasies by Bach, Schumann, Chopin, Liszt, &c.

The Vienna Town Council, to its shame, has refused to purchase the house in which Schubert was born, but it is good news to hear that the present owner has determined to keep the building intact.

The London Daily Telegraph tells of some unpleasant experiences of Signor Zocchi, of the Opéra Comique, Paris. The other Sunday he was engaged to sing at Rouen in the afternoon, and he had to be back in Paris for "Cavalleria Rusticana" in the evening. The train from Rouen was two hours late, and he was compelled to hire a motor car to drive him to Nantes to catch the 6 o'clock express. He missed the train at Nantes and arrived in Paris at 9 o'clock. He found a note in his dressing room, inflicting upon him a fine of 2,000 francs for singing at Rouen without leave. To add a climax to his misfortunes he found he had lost the check he had received for his services at Rouen.

Sixth Manuscript Society Concert.

THE following was the program at the sixth and last private meeting of the Manuscript Society at the National Arts Club Saturday evening, March 25:

Piano and violin, Sonata Romantico, D major (MS.),
Carl Venth (Brooklyn)
Berta Grosse Thomason and the composer.

Piano pieces—
Moods, op. 60.....Ernest R. Kroeger (St. Louis)
Appassionata, No. 6.....Ernest R. Kroeger (St. Louis)
Andante e semplice, No. 19.....Ernest R. Kroeger (St. Louis)
Vivace, No. 15.....Ernest R. Kroeger (St. Louis)
Sonnet, op. 8, No. 2.....Samuel Bollinger (San Francisco)
Impromptu, op. 4, No. 3.....Samuel Bollinger (San Francisco)
Augusta Cottlow.

Quartet for strings, op. 4 (MS.).....Ernest Carter (New York)
Carl Venth, Ernest Thiele, Otto Wilhelms, Hans Kronold.
'Cello piece, Fantasiestueck, G major (MS.).

Frank L. Sealy (New York)
Hans Kronold and the composer.
Quartet for strings, Arlequin (MS.).

Louis Lombard (Lugano, Switzerland)
Carl Venth, Ernest Thiele, Otto Wilhelms, Hans Kronold.
Duet, soprano and tenor, Andon, a Japanese reincarnation
episode (MS.) (text by John Luther Long),

Wassili Leps (Philadelphia)
Marie Nassau and Henry B. Gurney.
The composer at the piano.

Venth's opus received praise; its themes are fluent, spontaneous, and it was well performed. The piano pieces played by Miss Cottlow pleased, especially the third and fourth numbers. Wassili Leps came with his singers from Philadelphia, John Luther Long accompanying him, and but for the lateness of the hour his work would have been the undoubted feature of the entire evening. As it

was, it stood out as of undoubted originality, well sung and played. The society plans for an annual banquet in May at about the time of the annual election.

SOUSA EN ROUTE.

THE accompanying picture shows how Sousa and his party are covering a large part of the territory on their present European tour, which includes England, Scotland, Ireland, Wales, Scandinavia, &c. The Sousa concerts have been enormously successful in the English provinces, and from many quarters has come the request for the March King to make an annual visit to England, under a most lucrative guarantee. The syndicate which now is managing Sousa abroad has also endeavored to extend its contract with him so that his permanent presence in England might be practically assured. However, Sousa is, before all things, an American, and has no desire to expatriate himself, actually or artistically, even were his countrymen inclined to allow him to do so, which they are not, of course. Sousa intends to return



THE MARCH KING AS A MOTORIST.

here in May, and, after a short rest, to play his Willow Grove season in Philadelphia as usual, and then to tour the Southern and Pacific States in the fall, with a possible extension to the Sandwich Islands, Australia, and the Orient. Distances are no bar to the Sousa organization, and they have already traveled almost as far, but not quite, as their fame extends.

Following are the latest English dates filled by the Sousa band in England:

February 23.....	Buxton
February 23.....	Macclesfield
February 24.....	Chester
February 25.....	Shrewsbury
February 25.....	Crewe
February 26.....	Oldham
February 27.....	Bolton
February 28.....	Manchester
March 1.....	Manchester
March 2.....	Blackburn
March 3.....	Rockdale
March 3.....	Stockport
March 4.....	Warrington
March 6.....	Huddersfield
March 7.....	Halifax
March 8.....	Bradford
March 9.....	Preston
March 10.....	Carlisle
March 11.....	Kendal
March 11.....	Lancaster

Letters at This Office.

LETTERS addressed to the following persons are at this office: Miss S. Krotberg, Prof. Edward Mollenhauer, Giuseppe Campanari, Max Pilzer.

Musical Briefs.

Lucie Boice Wood, a pupil of her mother, Mrs. Henry Smock Boice, has been re-engaged as solo soprano by the St. James M. E. Church. This is Mrs. Wood's sixth year at this church.

Lillie d'Angelo Bergh, Whitney Mockridge, Mrs. Mockridge, Marie Whiting and Josephine Bates gave the musical program at the March social meeting of the New York Woman's Press Club at the Waldorf-Astoria, Saturday afternoon of last week.

Last week the engagement of Mary Howe, the concert soprano of Brattleboro, Vt., and Edward O. Burton, of South Lancaster, Mass., was publicly announced. Mr. Burton is the manager of a large manufacturing company at Clinton, Mass.

The operatic pupils of the Stanhope-Wheatcroft Dramatic School will give their first performance at the Savoy Theatre Monday afternoon, April 6. The first two acts of "Martha" and the prison scene from "Faust" will be sung.

The dean and faculty of the American Institute of Applied Music have sent out cards for an "at home" at the Institute Friday, March 31, from 4 to 5 o'clock.

Mrs. William Hoffmann, mother of Hildegard Hoffmann-Huss, will receive at her Brooklyn residence, 498 Third street, Thursday, March 30, from 4 to 6 o'clock.

Savage Developing American Voices.

HENRY W. SAVAGE can point with pride to his success in developing native voices for prima donna positions in his English grand opera company. This organization now affords the only opportunity for ambitious young singers to appear in grand opera in America without first learning the roles in a foreign tongue. Accordingly, each year he receives applications from hundreds of candidates. Thus he is able to select the very best talent the country affords.

The record of the corps of artists in this year's company justifies the claim that they constitute the best English voiced prima donnas, tenors, baritones and basses ever brought together for giving grand opera in the vernacular.

This famous organization has just completed a highly successful engagement in San Francisco, and is now on its way East.

Alice Sovereign's Engagements.

ALICE SOVEREIGN, the contralto, sang recently for the Montclair Choral Society and for several city clubs. In April she sings in Syracuse, and about May 1 she will leave for Pittsburg, Pa., to assume her new church position. E. Elsworth Giles is solo tenor of the same choir.

Cunningham for St. Louis.

CLAUDE CUNNINGHAM has been engaged to sing the baritone solos in Massenet's "Eve," which is to be given by the St. Louis Choral-Symphony Society April 3.

Sign Your Letters.

THE editor of our "Questions and Answers" department desires to inform his correspondents that to unsigned letters can be considered by him.

MARY
HISSEM



DE MOSS

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One column.			100.00

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For particulars apply to SATURDAY EXTRA DEPARTMENT.

THE New York Press refers to Madame Nordica as the most substantial of dramatic sopranos. That is not sportsmanlike.

THE office boy reports that there is a fine increase in our regular spring crop of anonymous communications. Who got hurt?

EMIL SAUER is to come to the United States next season for a minimum of forty concerts. He will play the Steinway piano.

IT is stated that Mr. Albert Carré, the director of the Paris Opéra Comique, will shortly present Massenet's oratorio "Marie-Magdelene" as an opera. The production on the stage of works intended for the concert room has not as a rule been attended by conspicuous success. Instances may be cited in Berlioz's "Faust," Liszt's "Saint Elizabeth," and Sullivan's "Martyr of Antioch."

FRITZ SCHEEL and his Philadelphia Orchestra closed their successful season on Saturday evening, and gossip from the Quaker City says that 1904-05 was the most profitable year enjoyed so far by the organization. Scheel is a magnetic leader, and to his fine musicianship and great personal popularity are due the greater interest taken in orchestral concerts this winter by the public of Philadelphia.

A WELL known Spaniard writes to THE MUSICAL COURIER and supplements one of our recent editorials as follows: "While speaking in the Garcia article of Spain's famous artists, you mention, besides Garcia, the tenor Gayarre, the violinist Sarasate and the pianist Carreño, but you omit other names which have done much to give reputation to musical Spain. For instance, there are Adelina Patti, born in Madrid, 1843; Alberto Jonás, generally considered Spain's greatest pianist, and born in Madrid, 1868; Malibran, Garcia's sister, in her day the world's most marvelous singer; and Spain has also produced among its musical writers such men as Nin, who recently gave historical lectures in Paris on the musical history of Spain, from Juan de Cabezon, predecessor of Bach and the creator of the fugue, to our days; also Francisco Pedrell, whose monumental work on the old Spanish composers has won him a place among the foremost European musical composers. I would be greatly indebted to you if you would mention these names in your next editorial. You will thereby not only gain my own sincere gratitude, but also that of every Spaniard who takes pride in all the Spanish artists who have gained prominence."

THE daily newspapers tell of a scheme to start a music school in this city next October, to be supported by the interest from a \$500,000 fund known as the "Betty Loeb Memorial Endowment Fund." Subscriptions are also to be solicited for the support of the institution, which will bear the ambitious name of "The School of Musical Art." The announcements say, further, that "Franz Kneisel will be the head of the department of stringed instruments, and with him will be associated Messrs. Theodorowicz, Svecenski and Schroeder, as teachers of their respective instruments. This will necessitate a change of residence on the part of the quartet from Boston to New York, but the organization will remain intact, and it will give its usual series of concerts of chamber music throughout the country." This seems to impartial outsiders to be rather a queer arrangement. We do not quite see how the Kneisel Quartet will be able to give lessons at the new school, and yet continue its extended concert tours all over the country, from ocean to ocean. Certainly the pupils would not have the advantage in any such intermittent instruction, and under the circumstances it looks a bit doubtful whether artistic results could be obtained from a stringed instrument department conducted under that system. European conservatories have all reduced the traveling privileges of the faculty members to a minimum, and even Prof. Dr. Joachim, of the Berlin Royal High School of Music, has had to curtail his concert tours because the violin pupils complained that they received only one lesson in a fortnight from him. Were the new music school here to start under such a handicap its usefulness would be greatly impaired from the very beginning.



The Critics Forfeit Their Rights.

JUSTIFICATION OF ALL ASSUMPTIONS.



THE MUSICAL COURIER gave to the music critics of New York (who are confronted with the charge that one of their number demanded \$100 from Eugen d'Albert, and on his refusing to pay criticised him unfavorably in the paper on which the critic is engaged) an opportunity to discover the cause of the charge and its truth. THE MUSICAL COURIER offered to name two responsible men, one, a man of the highest standing in the United States and Europe, to whom d'Albert made this statement—and to give the name of the critic whose name was given to us. This offer was made after the music critics had appealed to d'Albert over the head of THE MUSICAL COURIER, thus placing an affrighted man in a position where he endeavored for his own protection to evade the truth. In order to accommodate them and to get at the facts and to prove that what we stated was true, this paper offered to help the critics out of their dilemma by giving them the facts. They seem to take refuge under a few insignificant daily newspaper telegrams from San Francisco, probably with the supposition that this will end the matter. Indeed it does not end it—it opens it.

Until the New York music critics clear themselves of this charge by exiling, officially, the man guilty of this crime, or until they admit that it is a custom and a practice which they look upon as legitimate, so that the world may understand their attitude, the charge must stand, more especially as long as this paper stands. The critics have by this time forfeited even the right to secure the names of the gentlemen to whom d'Albert made the complaint. It is doubtful if, under the circumstances, I would now be justified in mentioning them.

No Charges.

It must be remembered that THE MUSICAL COURIER makes no charge against these critics with reference to the platform which they occupy. The critics of the daily papers here have an implied understanding that it is perfectly correct for them to do outside work and to receive pay for it. They are under the impression that they are free from the foibles, the weaknesses, and the usual apologies of the human race and that they can become interested in people personally and yet be fair and impartial in their criticisms regarding these personal friends of theirs in the musical profession, and at the same time as well as to those who are not their friends. As long as they are in that elevated position, to which they are entitled from their point of view, no doubt it is proper and quite correct to view them from the same lofty height. Possibly they are the only aggregation of men living today on this planet of ours who are endowed with this exceptional quality, this freedom from bias, this equity of mind, this justness of nature, and this neutrality of intellect. It is a pity that during the lives of Darwin and Huxley these two eminent scientists had no opportunity to operate on those critics, although there are still men living today, such as Haeckel, and Sir Oliver Lodge, and Metchnikoff, who undoubtedly would be eager to put them under their spiritual scalpel. However, until the case has been scientifically diagnosed and thoroughly analyzed, we must permit the critics to remain in their altitude and judge them only from that point of view, if we can reach it. The one who demanded the \$100 from d'Albert as a loan no doubt was fully justified in believing that it was a favor to d'Albert. D'Albert's touch, his interpretation and his performance on the piano a day later or so could not by any means be influenced by the fact that he refused to accept the gracious beneficence of the music critic of New York who offered to borrow \$100 from him. No doubt the scientific world would show considerable anxiety to know of the discovery of such a new species, and I believe THE MUSICAL COURIER is placing it under obligations by calling its attention to this fact. It is coequal with the discovery of the activities of radium, and the two things combined—the apparition of a number of music critics who are above the temptations of the average human

being and the application of radio-activity—will be known as the greatest discoveries of the earliest part of the twentieth century. The two combined might, after all, be the powerful lever Archimedes was vainly searching for.

The ordinary man—the banker, the merchant, the inventor, the steamship captain, the miner and the major—all these men are an insignificant class of products in the human family when compared with this exceptional element of the community here, especially in this civilized city of New York, who can with equal certitude and without affectation control their emotions, their sentiments, and their feelings regardless of previous condition of servitude, color, race, politics, creed, or age. While New York is already distinguished in a worldwide sense in many directions, it will undoubtedly henceforth be known as the home of this new creed. It is a question, however, whether the faculty will be hereditary, and that is something for later generations to learn. Suffice it to say that one of the critics demanded \$100 from a very simple, ordinary small man, one Eugen d'Albert, and when this simple, ordinary, small man did not understand and did not appreciate the fact that it was really a favor offered to him, he got a "roast" for it in that critic's paper, just one of those commonplace music critics' "roasts" that made it appear as if d'Albert ought to go to some private music critic's conservatory in New York and take lessons in five finger exercises.

Some Biographies.

While we are about it, we will just take a little look into some things that have recently appeared, which may interest readers other than ours, for this is not written for "our readers"—a time worn term which ought to be abandoned. The March Bookman publishes an article on American musical critics. Musical critics are critics who are musical; critics who write about music are music critics, if there really be such a thing as a critic in music. The magazine has some very beautiful half tones of the fraternity and contains many interesting stories—some true and some even more so. For example, it describes Mr. Krehbiel as a clergyman's son, who left law study to be a reporter and left reporting for criticism; and then it informs us that he is a Chief of the Iroquois Indians because he is an authority on their folksongs, &c. Mr. Krehbiel was associated for many years with some Cincinnati dailies. He has never studied music from the sense of a professional musician. He has picked up odds and ends, but he has not the gift of absolute pitch, and he cannot on a second's notice detect the change from major to minor or the reverse in a new symphony or orchestral work. Notwithstanding this he has written a book called "How to Listen to Music"! Now, I am not going to criticise all these matters; it is merely my intention to comment on a few facts which may be tested at any time by musicians. For example, I know a case of a singing teacher who sat behind Mr. Krehbiel once at Carnegie Hall, when a pupil of this teacher was to sing with orchestral accompaniment. As the performers did not arrive in time, Mr. Damrosch had to sit down at the piano and accompany the singer. This teacher of the pupil who was singing told Mr. Krehbiel with regret how many beautiful effects were lost through this unfortunate accident—the absence of the orchestral accompaniment—and called his attention to the particular instruments that would bring out those effects. Next morning Mr. Damrosch was perfectly paralyzed when he read the criticism in the New York Tribune, showing the knowledge of details which Mr. Krehbiel had received from the teacher who sat behind him. The interesting part of the story, however, is this: Mr. Krehbiel "knocked" the pupil's singing. Imagine the feelings of the teacher when he read the Tribune after having posted Krehbiel! It is in this manner that these matters are gotten up and the stories about the New York music critics on these questions are rife. They are all good. There is no harm in it all, and there is no



reason why Mr. Krehbiel should not be attentive and learn all he can from musicians. One of them should sit next to Mr. Krehbiel on the occasion of a new symphony and orchestral work and demand of Mr. Krehbiel that he should pinch his (the musician's) leg each time a change is made from minor to major and from major to minor, and see how often Mr. Krehbiel will pinch his leg. Even if Mr. Krehbiel, by the strenuous exercise of his mental functions, succeeds in doing that, it would be but an ordinary accomplishment, capable of being done by any school girl or boy with a musical ear. There is nothing great in telling the change from major to minor, as every musician knows, but there is no crime in not knowing it and there is no harm in it, so we do not blame Mr. Krehbiel. But how on earth can anybody write a book called "How to Listen to Music" who is unable to detect the modes?

The Bookman tells us that Mr. Henderson says: "We were reporters long before we became musical critics. Krehbiel was twenty-five years ago the best baseball reporter in the West."

Mr. Henderson says this and probably it is a fact, and Mr. Henderson must know, for he is one of the best yachting reporters—I believe he is the very best reporter on yachting races in New York. Mr. Henderson, as the yachting reporter, in a recent criticism on Richard Strauss' work, the "Talliefer" ballad, stated, among other things, that Richard Strauss' score was "smeared" over with notes, meaning by the word "smeared" that Richard Strauss, of course, smeared these notes across the partitur, and that there were no musical ideas in the work. The only way to ascertain how far this analogical criticism may go would be to put Richard Strauss on a steamer during the summer, and let him follow the international ocean race and see what kind of a report he would get up about it. Richard Strauss is the proper man to write yachting reports, if Mr. Henderson is the right kind of a man to analyze a Strauss work.

This reminds me of a new book on Beethoven just issued by Dodd, Mead & Co., written by George Alexander Fischer, in which he says (page 33) that the first Beethoven symphony was regarded by the critics in Beethoven's day "as a daring innovation." On page 36 he tells us that after the production of the second symphony "the critics had it again as might have been expected," and that (page 66) "the quartets of Beethoven were generally disliked and condemned." Others said that Beethoven was music mad, that the quartets could not be called music, that they were too difficult, unintelligible, and so on, and Mr. Fischer then concludes the paragraph by saying: "Wagner had the same thing to contend with." So has Richard Strauss, so has every man who writes beyond and over the head of the ordinary critic. It must be remembered here that persons who are continually engaged in this critical work, this occupation that exists for the purpose of fault finding—to the end of exposing to the world their superior knowledge, and with a view of impressing upon the minds of people who are interested in such a small subject that the critics are the important persons existing within its confines—such men engrossed in such a thankless pursuit become, as a natural result of this incessant competition among themselves, small, narrow minded, and incased in a self protective shell that reduces their views to a very narrow limit for mere self protection. The critics who laughed at Beethoven were no different from those who opposed Schumann, and those who pool poohed Chopin are the same that denounced Wagner, and virtually the same as those who today cannot understand Richard Strauss. It is in the nature of the animal; it is in the genus of the critic, this condemnatory and fault finding spirit, for it is impossible for him to be in the mood and have the receptive capacity to

understand an appeal that conflicts with that spirit. The critics do not even understand the position of THE MUSICAL COURIER concerning them, which is in reality an effort to lift them out of the narrow field.

"The Power of the Press."

I am now going to show some facts to prove that it is absolutely unnecessary for anybody to get any notices in the New York daily papers with respect to musical matters as a question of success. I am going to give you one instance to demonstrate this.

When Ysaye came over to America he had not landed before he had a guarantee that made him absolutely independent of criticism. He had fifty concerts sold, and some ten or fifteen besides these prospectively sold. He made up his mind not to come in contact with the New York critics. He would not dine them, nor would he wine them; he sent them no foreign importations, such as boxes of champagne or cigars; he took no thought of them at all, acting in the indifferent manner that every other artist should, and he went on and did his work. What was the result? Condemned by most of the critics, one of them denouncing him as no better than a third rate fiddler, Ysaye was engaged in New York for the following dates, at Carnegie Hall and other places:

December 8, 18, 31.

January 15, 24, 29.

February 4, 5, 12, 13, 19.

March 2, 3, 4, 5, 12, 13, 14, 30.

April 5.

His average receipts per concert for these eighteen concerts were \$2,934 and some odd cents per concert, with the critics antagonizing him privately, some of them haughtily and disdainfully rejecting him, and others in the papers absolutely putting him down as a third rate fiddler!

Needless to say Eugene Ysaye did not even read these things. For him it probably will be a revelation to find this statement in these columns and to know that he was called a third rate fiddler by a New York local critic. What I want to bring out is this: that it does not require any placating at all, and that if the musicians desire the support of the people of the city of New York there is no necessity whatever to seek that support through the critics of the daily press, for the general public must in the nature of present circumstances feel inclined to believe that such criticisms are based upon motives and interests, whether the critics believe it or not. Of course the public does not stand on that magnificent altitude where do the critics. The public consists of the normal human being, with his foibles, and weaknesses, and his nature as generally exemplified in the conduct of the human race. The New York Herald, of course, long ago having realized the necessity of conducting its paper after the manner of ordinary human beings, eschews this critical question, and also denounces it.

What we propose to do in this instance here is simply to illustrate, having in mind this glaring case of Ysaye, that the man who completely ignores them fares best, for, if he gets bad criticisms, they cannot affect him. If he receives good criticisms the public may be under the impression that there has been an arrangement of some kind, that he may have engaged the critics to do certain work for him. If he succeeds with the public despite the critics he is conscious of his artistic merit, standing and attraction. If he succeeds with the public, with the aid of the critics as some might suppose, or as he might suppose, he never has any confidence in himself. He ever will question himself whether it was his own merit or whether it was the critical sustaining power. Therefore follow your own bent, pay no attention to the music critics, and do your work. Should you be denounced by them

you cannot fail for that reason, and should they give you their support you run great risk of failure, or else are left in uncertainty as to your own qualifications.

On a Piano.

As an example of how the machine works in New York city, let me call attention to two articles that have recently appeared in the New York Evening Sun. Schelling played the Mason & Hamlin piano here with the Boston Symphony Orchestra, giving the Liszt E flat concerto. He used a Mason & Hamlin concert grand, Serial No. 22. This is the designation given this season to that particular piano in order the more easily to expedite telegraphing and shipping directions, this piano being called No. 22 of the season of 1905-6. In speaking of him the Evening Sun said: "He was at evident disadvantage on account of a piano which was totally inadequate to his needs." That appeared in the Evening Sun of March 20. Subsequently Mr. Schelling played in quartet here two nights later, and the Evening Sun of the 22d of March then stated: "His concert piano, we understand, was not the one, two or three in prevailing fashion at the moment. It had energy enough with the lid off, and seemed adequate to all but a violent recitative, for which no piano is made."

This piano was a Mason & Hamlin grand Serial No. 22, and it was the same piano Schelling had used on the preceding criticised occasion.

I would like to know what this man who writes for the Evening Sun means by this exhibition of lore? What is a piano that is not one, two or three in prevailing fashion—what does that mean? How could he infer that this was not the same concert grand? Where is his knowledge of tone, his ear, and what does he mean by "no piano is adequate to a violent recitative"? What is a violent recitative? What does he mean by violent recitative on the piano? That is a musical expression without any meaning to it, without any sense. Pianists are not in the habit of playing compositions with "recitative." Recitative is an Italian form of music applied generally in arias for singers; sometimes it can be transferred to an instrument, quasi-like (leaving aside such episodes as in the Chopin F minor concerto), but seldom. And thus the daily papers are full of this arrant nonsense continually.

But I want to call attention to something else respecting this piano question, and therefore I have quoted the foregoing. Whenever a piano manufacturer wants to introduce a new or old pianist he gets a kind of little chill down the back in considering what the attitude of the daily critics will be. One critic, for example, of a certain daily paper has had the benefit, free of charge, of the Weber grand piano; another one lunches with the Steinways; a third one has been engaged by the Knabes to write introductions and biographical sketches for their artists and has a Knabe piano in his house; a fourth one has been allied for twenty years with the Chickering firm, who have accommodated him with pianos, as also his friends, and who have helped him out sometimes when something was necessary in the way of a little loan around the first of the month when the rent was due. Whenever one of these new or old pianists comes before the public, the manufacturer, who knows all this, gets this uncanny chill down his back and asks himself this question: "Now, what are these critics going to say about this artist and about my piano?" And then come the suggestions that there are various ways of disposing of this matter. In the first place one critic can be engaged to arrange the program and be consulted a little as a matter of courtesy, as to whether the Schumann numbers should be played at the end of the program, or whether there should be a Bach fugue, or whether there should be six Chopin numbers or only three, and in this way this Critic No. 1 is fixed and has

his tender sentiments assuaged. Then you want Critic No. 2 and his paper. Well, you go up to him and say: "Could you get me up a nice little pamphlet embracing the biography of Mr. Kollosalhammer who has come over from Europe to give concerts here this season? You know we are very much interested because one of the members of our firm met his mother in the Black Forest some years ago, and she is a delightful old lady. Oh, you ought to meet her!"

Next comes Critic No. 3, who also writes for a daily paper with a Sunday edition, and the manufacturer sends for him: "You know that we really should have a sort of little book about the pianist who is coming over here under the management of Mr. So and So. Well, that artist has selected our piano, and this little book is simply a brief analysis of the program he is going to play, &c., And then, of course, we want a little article also at the end about our piano, which, however, we can fix; we can get somebody to write that." Thereupon the critic accepts the commission, and that makes three papers. Of course these three papers are selected chiefly on account of the relations of the critics to the other piano houses. But then there are other critics of whom we know, and this ticklish feeling down the vertebra must be removed before the artists comes here, or shortly after he has landed, and therefore the piano manufacturer will send for another one of the critics and say to him: "Well, you know we are going to get out some very beautiful literature on this artist who is coming over here under the management of Mr. So and So. He saw one of our pianos in the house of Professor So and So in Berlin, and he fell in love with the instrument. We would like to have a little series of articles to be published in the form of a little book, a brochure, on the modern piano," &c. Of course the book never appears, and so four daily papers are fixed, &c.

I do not say that these critics accept this money for these commissions with any intention whatever of dishonesty, and giving the benefit of the papers to the piano manufacturer. They are such wonderful creatures that they could not even think of doing such a thing. But they accept these commissions. These are facts; they have accepted them for years, and they do right along, and if they do not accept them from a manufacturer they do from other institutions. Then they have occasionally been guilty of—and here is one of the most humorous situations in the whole scheme—a violation of the implied understanding. They have actually, after getting these commissions, pounded the very life out of the artist as it were, after he appeared and played the piano—whichever piano it may have been—and did this in order to indicate to the piano manufacturer that they are the virtuous exponents of musical literature universally, and that he, this piano manufacturer, made a great mistake in believing for one moment that the hundred dollars he paid So and So (whoever he or they may have been) for the little work brought out in the form of pamphlets could influence them and sway them from the straight path of rectitude. Of course that killed the business. When the piano manufacturer found that all this kind of work sometimes went dead against him he came to the conclusion that these critics were so honest that they could not even do justice to an artist for fear that such justice might appear as dishonest; and the poor artist (who was a good one in many cases) suffered from unfavorable criticism because the piano manufacturer had made the mistake of engaging the services of critics.

This line from the Evening Sun quoted in the foregoing shows how little these men know of what they are writing about. The attempted discrimination between two pianos which turned out to be the same piano and the question of the violent recitative should dispose of this matter forever.

Before closing I want to insert here a communi-

cation from a critic which might interest some of us, and others again not.

Gone Into Fire Insurance.

New York, March 25, 1905.

To The Musical Courier, St. James Building:

It is with considerable interest that I have watched your comments concerning the critics and obtaining *modus operandi* in their department of journalism in this city. As a former hardworking critic—or rather, musical editor, as we all termed ourselves in those days—on a daily paper here, for it is of daily papers you speak, and not of the work done on magazines, these matters interest me as the smell of gunpowder excites a veteran war horse. Incidentally to prove my disinterested spirit in writing to you, I may mention that I left the joyous "job" of being a pompous critic to devote myself to the fire insurance business. Perhaps there is a playful pertinency about this. But to the point. I think if you thoroughly understood all the circumstances governing those who toil in this field, you would take a broader and kinder attitude toward my ex-colleagues. Don't you know that the most learned critique goes to ruin before the thrilling details of a juicy prize-fight? That the evolved office cat—the average city editor who shies at words of more than two syllables which alone he can understand, can so massacre a chaste and classic criticism that its own sponsor in baptism would not recognize the poor thing? That on many up to date papers the space given over to a musical event is governed by the space given over to the advertisement of the same? That a sapient, mephitic, small office boy who may have a sister who scrubs floors for a lady in Philadelphia who pounds on a piano to earn a misguided, unnecessary livelihood can go to headquarters and ask for special indulgence, and that if it is not forthcoming bricks are cast at the critic? The office boy is the future editor, and even from his infancy knows how to wither the poor devil of a critic. Don't you know that there is a regular graft among the "chiefs"—in tickets, especially opera tickets? If the critic is forced to ask for extra ones, he must do it on his own responsibility, and not compromise the paper. By asking he compromises himself, but that space must be filled, that event "covered"—and who can afford to buy \$5 or \$2.50 tickets from salaries never over \$60 a week, and rarely that?

Don't you know that the great and glorious mob won't stand for learned dissertations or fine arts; it's blood red journalism it wants. How can a critic possibly help associating with artists? If he, full of integrity and other things, leaves them alone, they don't leave him alone. Some go-between, a head of a conservatory, say, casually asks him to dinner. The critic likes to eat, he likes a "gemüthlich" time, so he accepts the invitation, and when he arrives he finds the rest of the company consists of opera artists, pianists, &c. Voilà! The amenities of life must be observed in a civilized country, no matter how savage it is; he cannot turn tail and run. After the third glass of champagne he awakes to the fact that those artists are bright and charming people, and ceases mentally to swear at the host for roping him in. After the fourth glass he finds it's a merry world, my masters, and commences to be brilliant himself, and no longer finds the company a suspicious lot of persons with designs on him. After the fifth they all get off, and after the sixth he has accepted exactly ten different dinner engagements and issued one for the "bunch"! They all like each other; what is more natural? As they like him, what more logical than that they should give him tokens of remembrance? You ought to see my collection; it is one of my delights. Why, even after being out of the harness these years, you would be surprised to find the methods used by new artists coming here, and many old timers, to keep control of me. The artist makes money, the critic who makes the artist does not, so why shouldn't the artist lend money to the person who enables him to make it? Is this sophism? I don't know, for this régime in its present day perfection did not obtain when I was ringmaster. Why shouldn't the critics get together after the battle in "Carnegie" Hall—excuse my levity—and talk it over? One knows five finger exercises on the piano; another drawn tones on the fiddle; another can recognize a falsetto when he hears it; a fourth once played the part of the program at a ladies' orchestra concert; a fifth was once engaged to a girl who played the flute (ha, ha! I grow young when I think of old times!), &c., so if this

galaxy of brilliant wit and erudition assembles, just think of how each can help the other.

There is nothing so educational as the exchange of ideas among erudite persons. You miss the mark because you fail to see that the critic is a human being, a man like other men are, with similar passions like unto ourselves. These conditions may, in a way, temper criticism, but I don't see why they should depreciate it. It is an absolutely equally balanced proposition. The critic dines with an artist; perhaps she receives an unfavorable notice after her appearance. That is a "knock." The artist invariably, as soon as the elevator bears him away, calls the departed guest a few names, like "gemeiner Hund," and thereafter shrugs her shoulders and swears she never even heard of him, but still continues to give him dinners, or black pearls, or checks when a child arrives in the household of the man of letters. I don't see any wrong in all this. The critics most certainly do their level best with a complex situation. Why, you can't walk around the lobby of the Metropolitan without being buttonholed by all manner and conditions of press agents for the various artists. These may be recognized agents, or charming society women, yet to "arrive," who are not paid in vulgar money, but to whose houses the artists go to be fed and lionized and sing gratis and attract thereby the élite; or by members of the managerial force, who say insinuatingly, "The orchestra is fine tonight, isn't it?"

No, my dear sir, if you think the office of critic upon a New York paper is a sinecure, that it is not strewn with banana peels on the moral and mental pathway, that my ex-colleagues are not doing their utmost, with integrity and conscientious zeal, I simply invite you to get out and try it awhile yourself. I will promise to put ice on your head in Bellevue until you recover, and pay all expenses if you prove even half as successful as they. The only mistake they make is, they unfortunately have the poor taste and ill judgment to take themselves seriously. I never did. I laughed. I laughed at myself, the other fellows, the fool public and the artists, each an egomaniac. That is why I now make money out of fire insurance. The critics forget that everything is comparative, not positive. With apologies for trespassing so much on your time, more or less valuable, I presume, I am, Respectfully, perhaps,

"GARGOYLE."

Once Again.

The question before all of us is a simple one: Can music criticism have any value when it is known that the critics are personally on a friendly footing with the artists, and with the owners and managers of the musical institutions under whose prestige these performances that are criticised are given? That is all. I maintain that the music critic who wants to do justice to himself and to his paper, as well as to the musical world, has no right whatever to be intimately acquainted with these artists. It is impossible even for that species to be entirely just to itself, and to its readers, and to the musical world on that kind of a basis. It is not human nature; it is nonsense to claim that there is an exception.

The New York Evening Post of last Saturday says, in discussing the question of the sale of old paintings: "A critic must pass upon pictures quite apart from money considerations." That is to say it is not believed for one moment that these critics sell their criticism, but they must be apart from anything that savors of influence if they desire their criticisms to be valuable. To be sure an intelligent intellect like Ysaye's discovered that long ago, and other artists may safely follow his plan.

Naturally the worst effect produced from the condition of affairs is in the columns of the daily press. As there is no value attached to the criticism of the daily papers here, this money spent and the space taken up by this department of journalism are a sheer waste. There is no special reason why THE MUSICAL COURIER should have any feeling in the matter, and it has not. From a personal point of view, as well as from that of business, I admit that it is a mistake for me to call general attention to these affairs. I should be perfectly content if I were a narrow minded person to see the value of criticism in the daily press continually de-

pressed by the wide assumption among musical people that it is influenced, and that it therefore can have no artistic and no critical value that it would make this institution a still more valuable one than it is, and as the standard of the daily papers would descend, that of *THE MUSICAL COURIER* would rise. So I confess that it is a mistake from a business point of view for me to call any attention here whatever to these defects in journalism, but the subject is too interesting to permit it to escape. The journalistic proposition far surpasses the commercial one in its attractiveness, and therefore I must sacrifice the one to the other. But the daily papers should renovate or discontinue their music departments after a demonstration that proves to them that no one cares for what is said in such departments by reason of the peculiar relations of the critics to the musical profession, and to the institutions which they are expected to criticize. Of course the critics themselves will eventually be the greatest sufferers. They are today engaged in the musical profession; they are actually the competitors at this very time of musicians who should lecture, who should analyze, who should be associated in a consulting capacity with musical institutions here.

It is one of the greatest wrongs that have ever occurred in any community to see these men, attached to daily papers, exercising the duties of musical professional life, excluding the trained musician from the work laid out by him in his profession, and at the same time subjecting him at any time to the reprimand and the criticism of his rival! It is partly the fault of the musician himself who supports such institutions as are associated with these critics. Others as well as d'Albert sacrifice their honor for the purpose of placating the critic. However, the situation has not been changed in the least. The world knows that d'Albert was approached for a hundred dollar loan and refused it, and that he was thereupon denounced in the paper by the critic whose kind demand he had rejected. Whatever d'Albert says in extenuation or denial amounts to nothing at all because the gentlemen to whom he made this complaining statement stand unapproachable for truth and veracity. After all it cannot be disposed of in any other way than by securing the evidence, and as long as the critics refuse to take any steps to secure that evidence they all will suffer from the onus of the charge. After all they, as well as others, know who the guilty party is. D'Albert did not maintain silence until he found that publicity was menacing him.

BLUMENBERG.

AS told exclusively in *THE MUSICAL COURIER* of March 22, Théodore Dubois, the director of the Paris Conservatoire, announced his intention last week of retiring at the end of the academic year. As he succeeded Ambroise Thomas, after the demise of the latter in 1896,

WHO WILL SUCCEED

M. DUBOIS?

This resignation is not the result of any disagreement between the retiring director and his colleagues or superiors. Gifted with considerable tact, Dubois has always been able to disprove the popular fallacy as to the lack of harmony manifested in business affairs by those who dispense it for a living. M. Dubois entered the Conservatoire when very young, followed the different classes of harmony, fugue, composition, &c., for a number of years; was afterward professor, and finally director of the institution. In these different capacities he has been con-

nected with the Conservatoire over forty years. After such a large portion of his life passed in the Rue Poissonnière—the street where this venerable institution is situated—it cannot cause surprise that the director feels a craving for other scenes than its classrooms, and for less harassing occupations than presiding at the annual "concours" or public competitions of the pupils. The heart's desire of most French musicians is either to become director of the Conservatoire or conductor at the Opéra. Fate having granted either of these posts to a lucky aspirant his next earnest craving is to resign.

M. Dubois has written many works in most of the recognized forms of musical composition: oratorios and masses, symphonies, operas and ballets. His best known work is perhaps "The Seven Last Words of Christ," for solo voices, chorus and orchestra. His opera "Aben-Hamet" was a success at the Théâtre Italien, when produced there in 1884. His ballet "La Farandole" is frequently given at the Opéra, and "Xavière," written for the Opéra Comique, was revived there a few months ago.

The Conservatoire plays such a prominent role in the artistic life of Paris that the resignation of M. Dubois has excited an immense amount of interest, and the question of the day is: Who will be his successor? The members of the Institut des Beaux Arts or of the Superior Council of the Conservatoire have admittedly the best chance. The members of the former body are Reyer, Saint-Saëns, Massenet, Paladilhe and Lenepveu. It is improbable that Reyer, who is over eighty years old, would leave his peaceful home in the Rue de la Tour d'Auvergne to undertake the exacting and manifold duties of the man who guides the destinies of the Conservatoire de Paris. Indeed, last year, when in order to do honor to the veteran composer "La Statue" was revived at the Opéra, he declined to alter certain phrases that were written in a tessitura too high for Jean de Reszké, pleading that his music had been composed as written and that he was old and unwilling to rewrite it. Saint-Saëns is, perhaps, the greatest musician France possesses. But he, again, would be very unlikely to leave his present mode of life—which is mostly passed outside of Paris—to accept the office were it offered to him. Only a few weeks ago, in fact, he refused to accept the direction of the Académie de France, the Villa Medici, in Rome. Similar reasons would also forbid the consideration of Massenet as the probable successor of Dubois. Remain, then, Paladilhe and Lenepveu. But, while conceding the possession of ability to these musicians, it is felt that they scarcely possess the great reputation required for so distinguished an appointment. Paladilhe's opera "Patrie" has had little or no success except at the Opéra, and not very much there. His song "Mandolinata" was immensely popular twenty years ago. Lenepveu, who is also a premier Prix de Rome, will be remembered chiefly by his opera "Velleda," of which the plot somewhat resembles Bellini's "Norma." It was produced at Covent Garden in 1882 with Adelina Patti as the priestess Velleda.

The Superior Council of the Conservatoire, from which also M. Dubois' successor may be chosen, being larger in numbers than the Institute, furnishes, of course, a bigger choice of names. But are they of sufficient weight to command the respect and confidence of the musical world? It is generally thought not. And this commonly accepted decision by no means overlooks the varied talents of those who compose this council. In fact, the position about to be vacated by M. Dubois is

one of those demanding a great number of gifts in the same individual. It is desirable that he shall be a distinguished composer, so as to command universal respect. Then, he should have been brought up in the Conservatoire, otherwise he cannot be familiar with the very intricate workings of so complex an organization. He must be a man of infinite tact, of great force of character, of unimpeachable sincerity and honesty. Politics enters into the management of a state music school as well as into the governing of a people. He must, therefore, be a man who can control, a man with "an iron hand in a velvet glove," one who can hold his own while conciliating his opponents. He must be progressive without being iconoclastic, a respecter, but not the slave, of tradition. These and other qualifications are required in an ideal director, and as we know, Nature very seldom showers her gifts into the lap of the same individual.

It is urged by some that the future director should be chosen less for his artistic reputation than for his executive skill. Not that these two qualities are incompatible. The idea is exploded that artistic ability precludes a knowledge of business principles. The types found in Murger's "Vie de Bohème," with their gaiety and improvidence, no longer exist. The denizens of modern Bohemia are very shrewd, businesslike people indeed. Musicians, painters, comedians, are to be found dispensing justice as acting magistrates. They are learned in profitable investments, are authorities on social etiquette, are exemplary in their attention to religious duties. But it is thought that a director with pronounced business ability could ensure the harmonious working of the institution and interest himself more in its diverse details than could a great composer, to whom such matters must, of necessity, be somewhat irksome. In fact, it has even been suggested that some prominent professional man shall be nominal head, the real management being left in the hands of the present secretary, M. Bourgeat, who is ex-officio a member of all the juries and committees, and familiar with every tiny wheel in the whole machine.

Be the future director who he may, all agree that his régime should be inaugurated by certain improvements and reforms. It is urged that some of the actual results obtained are inadequate, in view of the great reputation of the Paris Conservatoire and of the expense its support entails upon the Government. The education given at the Conservatoire is free. The cost is defrayed by the state. The present building is very old and not adapted for modern requirements. The concert hall, where the famous "Concerts du Conservatoire" take place, is small and unsuited in every way for the symphonic works given there by its incomparable body of instrumentalists and choristers. The class rooms are also defective. The walls are too thin; the piercing tones of the violin interfere with the voice, the latter with the piano, the piano with everything—except, perhaps, with the trumpet, which is master of the situation. But difficulties may arise from the fact that the necessary structural changes can be effected only by large additional funds. Art in various forms already makes serious demands on the annual governmental budget. In fact, it is whispered that should the rapidly diminishing endurance of the public purse be subjected to any further strain, radical measures may be adopted. Under this euphemism is concealed the idea of abolishing the Conservatoire.

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Admission Daily.

All Communications Addressed to the Secretary.

Paderewski.

LET us talk over Paderewski's piano playing, his actual pianistic performances at his recital in Carnegie Hall last Saturday afternoon.

In this dispassionate review—always from the standpoint of a pianist—let us leave out all references to Paderewski's hair, its color and length, his attire, his gait, the expression and cut of his features, the nature of his appeal to the public, musical and unmusical, the size of the audience, the amount of the box office receipts, the lighting of the hall, the enthusiasm or the lack of it on the part of the women—let us leave all such description to the daily papers, within whose province it properly belongs.

And we will endeavor, too, you and this reviewer, to forget the Paderewski of 1890-91, and of the subsequent American tours, and to confine ourselves strictly to the Paderewski who played here on March 25, 1905. Just criticism should not take into account an artist's past when criticising his present performances. It is not the critic's province to apologize for an artist, any more than it is his privilege to condemn anything in that artist except what he does while he is in actual and active communion with the public.

True to the spirit of this introduction there will not even be an attempt in the present writing to analyze the psychology of the Paderewski program, or to compare it with the programs of Paderewski's former tours. The list of pieces played by him last Saturday is given herewith, sans comment:

Fantasia, op. 17.....	Schumann
Toccata, op. 7.....	Schumann
Sonata, op. 27, No. 2.....	Beethoven
Variations.....	Brahms-Paganini
Ballade, G minor.....	Chopin
Etudes, Nos. 12, 7 and 3, op. 10.....	Chopin
Mazurka, B minor, op. 33, No. 4.....	Chopin
Nocturne, B major, op. 62.....	Chopin
Scherzo, op. 39.....	Chopin

The opening of the Schumann fantasia was a distinct shock to musical ears. While it is an almost elementary axiom that a subject should be stated distinctly in the beginning of a composition—and in fact at all times—no law of music or of pianism demands that such a phrase be hammered with the fists in order to dent it on the sensibilities of the listeners and on the keyboard of the piano. Schumann himself desired the first movement of the fantasia to be played "durchaus phantastisch und leidenschaftlich," but it is to be doubted whether he meant the phantasy and passion of the performer to resolve itself into such concrete form as physical punishment of the piano. A more moderate treatment of the main theme would have served better to bring out its contour, and might, too, have been infinitely more convincing. Might is not right on the keyboard, any more than anywhere else. The second subject, purely lyrical in character, was satisfying in tonal quality and phrasing, but it was played with an exaggerated *ritardando* that is not indicated in the score and does not fit the character of the motif. The contrast which Schumann aimed at is sufficiently indicated in the two themes themselves, and is rendered artificial by any oversentimentalizing of the softer episode. It positively hurts to recall the manner in which many measures of that first movement were handled by Paderewski, the bruising and brutal attack at every recurrence of the main theme, the thumb accents (a device whereby the fist is closed and then brought down sideways on the keys, the thumb undermost), and the stiff forearm blow whereby the player rises almost imperceptibly in his seat, and uses his shoulders and the entire weight of the upper body in order to add sheer force and clangor to the volume of sound.

A rudimentary knowledge of acoustics and of the construction of a first class piano, with its deli-

cate adjustment of wire, hammer and action, teaches every pianist that when a certain degree of force is employed the limit of pure tonal reproduction has been reached. What goes beyond must, of necessity, result in mere noise. The pianist who breaks the most strings during a performance has not necessarily the most sonorous forte. That fallacy may have obtained in 1840, but it is definitely exploded now, in the year 1905, after we have heard the titanic climaxes obtained through a comparatively simple expenditure of power by such players as Rosenthal, Hofmann and d'Albert, all of whom go in for the masculine reading and the grand manner. The early Rosenthal used to be accused of "pounding." His most strenuous efforts in that direction were a playful pianissimo compared with Paderewski's slugging of last Saturday. The section of the fantasia known as "Im Legendenton" was done with some degree of quietness and sweetness, a fact which made the aforementioned outbursts of pugilistic frenzy seem all the more inexplicable.

In the second movement Paderewski continued his relentless beating of the piano, and that helpless instrument made a noble and impassioned stand. Its bass strings jangled and whirled; its middle register, forced beyond endurance, gave out a hoarse, metallic protest, and it was not until the very end of the piece that the pianist triumphed completely over the instrument, for when he began the peaceful finale sensitive ears were able to hear that the piano had gone a shade out of tune. The wonder of it is not that this should have happened, but that anything made of wood, and wires, and glue could have remained whole under such savage cudgeling.

The last movement of the fantasia had poetry of the kind that Paderewski flashes on his hearers occasionally, but one's ears still rang from the brassy riot of the other two movements, and enjoyment for some of the listeners was out of the question. The notoriously difficult finale of the second movement was buried under so much pedal that no one except those acquainted with the score noticed the slow tempo, the pauses before the right hand leaps, and the decrease in power at the end, probably due to downright physical exhaustion. If Paderewski were to hear that fantasia played by the studious Bauer and the impetuous Rosenthal, and then strike a medium between those two versions, he would be able to hit on an interpretation commensurate with his technical and tonal powers.

The Schumann toccata was taken at an unusually moderate tempo, and was interspersed with strange *ritardandi* and other rhythmical aberrations that sounded misplaced in a composition which Schumann himself (according to his written word) regarded as a study in endurance and the playing of double notes. A metronomic gauge of Paderewski's performance in the toccata would have revealed innumerable fluctuations in tempo, particularly in the parts where the transitions occurred from wide stretches to lesser ones, and vice versa. The octaves, for instance, lagged noticeably, and had none of that crispness of repetition with which Emil Sauer invests them—than who there is no better player of the Schumann toccata. All Paderewski's octaves throughout the afternoon were stiff and lacked speed and resiliency. More wrist practice would give him the desired flexibility and springiness.

Bad as was Paderewski's playing of the Schumann numbers, his Beethoven, except in the first movement, was worse. In a strict academical sense the phrasing, pedaling and accentuation employed in the three movements were no more nor less than unpardonable. But there are those who do not like their Beethoven in the strict academical style, who allow the player his "individuality" at all times, and who warmly admire boldness and originality in interpretation. To try to set up a complete list of Paderewski's innovations, and to tell what he put

in and what he left out of the Beethoven score (no allusion to the actual notes of the work is meant here), would be to take up a great deal more of space than has been allotted this article. Nor shall any attempt be made at this moment to decide whether Paderewski's Beethoven is better than or even preferable to the original. As Lincoln once remarked: "It suits those who like it." The last movement would have gained in clearness, however, by being less hurried in tempo and huddled in enunciation.

The Brahms-Paganini variations were not played in their entirety, fifteen of the twenty-eight numbers being selected out of the two books, and arranged in a sequence that showed musical taste and a sense for dramatic effect. The second variation was hopelessly muddled in technic, but Paderewski's playing of the composition improved as he went on, and in some of the little genre numbers he did the most artistic work of his whole recital, although his technic was not of the infallible kind which other pianists have shown here, and his hands seem ill adapted to the uncomfortable and crabbed idiom of Brahms. In Chopin Paderewski always made his strongest appeal, but it is not an appeal that reaches his professional listener. Paderewski still paints a Chopin who lingers on only in the memory of the moonstruck maiden and the callow youth. Pachmann's Chopin is more suggestive—more decadent, if you like—than Paderewski's. Hofmann paints the sane, healthful Chopin, and brushes away the romantic cobwebs that lingered so long about the great Pole's harmless and beautiful nocturnes and valse. Rosenthal scents out "the greater Chopin," as we know him, and draws him with mighty strokes and a minimum of sensuous appeal. But Paderewski refuses to come out of the romantic ages. He dawdles over his nocturnes as sentimentally as any of the Polish countesses who played Chopin in the Paris salons when Heine and Hugo used to visit there, and the valse tempt Paderewski into rhythms and rubatos that not even a bow-legged and cross-eyed dancer could have followed. The mazurka was played delightfully, quite in the charming Pachmann manner. The studies were too full of inexcusable technical flaws to be enjoyed without reservation, but they revealed moments of imaginative grace, and pure beauty of color and quality in tone. The ballade and the scherzo, however, again seemed to incite Paderewski to rage, and he belabored them shamefully. The finale of the scherzo, indeed, was a veritable babel of unadulterated hammering, a carnival of din and confusion.

It is almost impossible to conceive how a man can be so thoroughly impressive at one moment and so ridiculously impossible in the next. Paderewski possesses rare pianistic and musical gifts, but they are hopelessly hampered by certain manifestations which approach perilously near to charlatanism. There is no other name for such an exaggerated and mawkish rubato as Paderewski employs nearly all the time, such misuse of pauses (prolonged to a point where they are downright silly and lose all significance), and such sudden contrasts in tone and tempi, uncalled for in most cases by the spirit or the letter of the score. Other faults that Paderewski exhibited were a constant tendency to strike the left hand before the right, and an effort—that amounted almost to a mania—to emphasize unimportant snatches of theme in the accompaniments. His scale playing is rapid, crisp and clear, and his trill is regular, but not as fast as it might be.

Whether or not it is the very inconsistency of the man that goes to make up his charm for some persons this review does not profess to say. It concerns itself not with hypotheses, but only with the musical and pianistic facts as Paderewski presented them on the stage at Carnegie Hall last Saturday.

In the estimation of impartial auditors who were

present then, the Steinway piano gained more laurels than Paderewski, and it certainly deserved more humane treatment at his hands.

Paderewski's encores, which do not come in for criticism, as they were not on the regular program, were, in order: Polonaise, A flat, Chopin; valse, op. 42, A flat, Chopin; "Hark, Hark the Lark," Schubert-Liszt; sixth rhapsody, Liszt; A flat prelude, Chopin; "Butterfly" study, Chopin, and C sharp minor valse, Chopin.

NOT long ago we read Thompson-Seton's latest book and were proud of the feat. We dwelt in memory on the astonishing deeds of the big bear, and were much impressed with the incident where the grizzly climbed a tree in search of honey. Last week we met a cold blooded naturalist, who told us that grizzly bears never climb trees, neither for honey nor for anything else. Now, what is the use of having read that book? We had a similar experience long ago with a book on music, and we have never read a book on music since. Try to do without them yourself. It is surprising how much real knowledge of music you will then gain, provided you hear enough.

ME. KIRKBY LUNN, the fine Kundry of the Savage "Parsifal," is ill with tonsillitis in St. Paul. Madame Lunn has been resting for a few days, and there seems at present no doubt that she will be well enough this week to rejoin the "Parsifal" company, and delight countless more thousands of listeners in the West with her vivid portrayal of the myriad minded Kundry.

WALTER DAMROSCH will give roof garden concerts this summer on the roof of the New York Theatre. His season will open on May 20 and is to continue as long as public patronage will warrant. There are to be concerts every night, with "Symphony Night" on Mondays and "Wagner Nights" on Fridays. The orchestra will be the New York Symphony Orchestra.

CLYDE FITCH, the playwright, and Giacomo Puccini, composer of "Tosca" and "Bohème," are to collaborate on a grand opera, the text of which is to be taken from one of the Fitch dramas. Rumor has it that the work is "Beau Brummel," an excellent subject for a light romantic opera.

THE new Waldorf Theatre, in London, built by American managers, the Shubert brothers, will open on May 15, and will present grand opera at ordinary theatre prices. Among the singers engaged are Calvé, Alice Nielsen and Edouard de Reszké.

THURSDAY, March 23, Franz von Vecsey celebrated his twelfth birthday at Indianapolis, where he gave a concert at the Opera House. He received telegrams from abroad and from friends in New York, and other appropriate tributes.

Carl Organ Concerts.

WILLIAM C. CARL will produce the quartet for organ, violin, viola and 'cello by the Baron Ferdinand de la Tombelle at the second of his Lenten series of free organ concerts, Tuesday evening, April 4, at the First Presbyterian Church, Fifth avenue and Twelfth street. Among the novelties are new manuscript compositions dedicated to Mr. Carl, a scherzino in A minor, by Arthur B. Plant, of England, and a nuptial song and nuptial march by C. Max Ecker. The soloists are Rollie Borden-Low, soprano; Florence Austin, violin; Lucie Neidhart, viola, and Mathilde Dressler, 'cello.

Emma L. Inness Dead.

EMMA L. INNESS, only daughter of Homer N. Bartlett, the song writer, died Saturday, March 4, after a severe illness. Mrs. Inness was the wife of James A. Inness. She was a young woman gifted in many ways. Her premature death was a shock to the family and a wide circle of friends.

SALT LAKE CITY.

SALT LAKE CITY, Utah, March 21, 1905.

THE third concert by the Salt Lake Symphony Orchestra was given last night at the theatre before a large and appreciative audience. The press is unanimous in saying that the concert was more successful, both from an artistic and financial standpoint, than any previous effort on the part of the performers.

Arthur Shepherd, the gifted young conductor, had so arranged his program that the popular taste was satisfied without descending below the standard level, and still retained a predominating share of the works of the masters.

The result was in every way gratifying, and the applause which arose after some of the achievements of the orchestra was of a most spontaneous and enthusiastic nature. This was especially the case after the overture "Merry Wives of Windsor," the Rubinstein numbers and the Strauss waltz, "Tales from Vienna Woods." Mr. Shepherd had to bow again and again to the plaudits of the audience, and was forced to repeat the exquisite Rubinstein movement, "Toreadore et Andalouse." The brasses were at their best in the "Tannhäuser March." The Schubert symphony was beautifully rendered, but the musicians seemed most at home in the Strauss waltz.

Anthony E. Carlson, basso, the vocalist of the evening, made a great hit after his song from "Irene," "She Alone Charmeth My Sadness," and he was called back in hearty fashion and gave the exquisite ballad, "Auf Wiedersehn." His rendition of this so charmed the audience that he was called back a third time, when he gave in artistic fashion the ballad "The Pretty Creature." His other selection, "The Mephisto Serenade" from "Faust," again struck the fancy of the audience heartily, and being called back he gave in noble style Chadwick's song, "Ballad of the Trees and Master."

John J. McClellan had a rare ovation. He has been associated so long in the minds of the people with the great Tabernacle organ that many had forgotten his high attainments as a pianist, and his beautiful rendition of Grieg's piano concerto thoroughly swept the audience off its feet. Mr. McClellan's playing was distinguished by the combined grace, delicacy, breadth and sweep that were always his characteristics.

To hear such piano work, with a full orchestral accompaniment—and Mr. Shepherd's men did no better work than in supporting the pianist—is a privilege rarely accorded in any concert, and it was thoroughly appreciated last evening. As an encore number he gave the exquisite "Spring Song," by Mendelssohn.

The program was prepared with analytical program notes by Mr. Cooper, a perusal of which was interesting, and the names of the subscribers to the guarantee fund were printed.

The audience followed every number in studious fashion, and the entire evening may be voted the best of the symphony concerts so far given. Mr. Shepherd is to be warmly congratulated upon his fine work.

George Skelton, one of the most popular teachers of the violin in the city, gave a very successful pupils' recital last week. He presented a string orchestra, composed entirely of his pupils, that made a splendid impression. His pupil, young Fitzpatrick, won the hearts of his auditors. He is a talented lad. Skelton enjoys a large patronage and is meeting with success in his work. His growing classes show this to be a fact. Mr. Skelton is the able concert-master of the Symphony Orchestra.

Willard Weihe, the superb violinist, and Mr. McClellan, pianist, returned from a tour of Idaho last Thursday morning. They were greeted by full houses, and the press notices show that they made a stunning success of their trip. Messrs. McClellan and Dougall are to go to Denver, Colorado Springs and other Colorado points for recital work next week.

O. A. Kirkham, who has charge of the musical department of the Ricks College at Rexburg, Idaho, is one of the ablest young musicians Utah has yet produced. Reports from his field of work indicate that he is making a success of his undertaking. His classes are well filled, and have the benefit of having the best concert hall in the State of Idaho for their use. HUGH W. DOUGALL.

Conservatory Concerts.

MARCH 25, at College Hall, a concert of nine numbers was given by half a hundred pupils of the New York German Conservatory, in which were vocal, violin and piano solos by Misses H. T. Davis, Emma Weiher, Dora Stegman Iden, Gertrude Sulzbach, and Nicholas Kratka, Landwehr, Mindermann, Noe, Schoider, Pap and Harry Schoider; a trio for piano, violin and 'cello by Victor Dingelmann, Louis Kneppeler and Otto Stahl. An arioso and allegro, for string orchestra, by Handel, was played by the string orchestra, composed of the following

players: First and second violins, Misses Bates, Dodd, Effler, Eldridge, Hasenclever, Lohmann, Lawrence, Klein, MacDonald, Orth, Quinn, Sauter, Stewart, Strohuber and Wuestenhoefer; Messrs. Bossi, Brainerd, Freund, Goldram, Hebron, Hennig, Hesselman, Hoffmann, Johnson, Kratka, Landwehr, Mindermann, Noe, Schoider, Papstein, Pero, Schulenberg, Stahl, Vaderson, Wolff; violas, Messrs. Schmidt and Stutzer; 'cellos, Miss C. Sauter, Messrs. Borchard, Kneppeler and McGrath. The orchestra also played the accompaniment in Mr. Kratka's solo, an adagio and rondo by Rode.

PADEREWSKI IN BROOKLYN.

BAPTIST TEMPLE, MONDAY EVENING, MARCH 27.

Prelude and Fugue, A minor.....Bach-Liszt
Sonata, op. 57.....Beethoven
Nachtstück, F major.....Schumann
Toccata.....Schumann
Variations On a Theme by Paganini.....Brahms
Nocturne, op. 62, B major.....Chopin
Etudes, No. 12, 7, 3, op. 10.....Chopin
Prelude, No. 17.....Chopin
Valse, op. 42.....Chopin
Nocturne.....Paderewski
Rhapsodie, No. 6.....Liszt

PADEREWSKI'S Brooklyn recital occurring on the eve of closing the press allows neither time nor space for criticism. He played before an overflowing audience under the auspices of the Brooklyn Institute of Arts and Sciences. His admirers were there by the hundreds, so were many who did not hesitate to pick flaws in his playing. To the regular program he added five encores, four of which he played as extra numbers in Carnegie Hall Saturday afternoon. The Brooklyn encores were: Mendelssohn's "Hunting Song," after the Brahms variations; the Chopin polonaise in A flat, after the Chopin waltz in the same key. The pieces played after the Liszt rhapsodie were the Liszt Campanella, "Hark, Hark, the Lark," Schubert-Liszt, and the Chopin waltz in C sharp minor.

Music Teachers' Association.

THE convention of the Music Teachers' National Association will be held Wednesday, Thursday and Friday, June 21, 22, 23, at Teachers' College, Columbia University. E. M. Bowman is acting president and chairman of program committee. Charles H. Farnsworth is chairman of executive committee. The program contemplates a comprehensive scheme of discussions as to the relation of music to general education. This group of topics will be as follows:

I. (1) What Should the Public Schools Aim to Accomplish in Music? This question will be answered: First, from the citizen's point of view; second, from the school principal's point of view, and third, from that of the professional musician. An eminent representative from each class will lead in the discussion and an open discussion will follow.

(2) Should Music Study in Schools, Colleges and Universities Count as Laboratory Work?

(3) Should Music Count Toward College and University Entrance? If so, what should be its nature and extent?

(4) Music Courses in Colleges and Universities. With respect especially to what can be done for the amateur in the way of helping him to better understand and appreciate music.

(5) Conservatories and Music Schools. The need of an endowment for education in music.

II. The second group of topics will relate more particularly to the private teacher and the general title to this group will be:

The Essentials That Are Agreed Upon in Teaching.

(a) The Voice. (b) The Piano. (c) Composition (harmony, counterpoint, form and composing). If the essentials can be stated on which the majority of teachers agree it will certainly be extremely helpful to the rising generation of teachers in giving them some solid ground on which to stand. If it seems desirable to discuss the non-essentials there will be no difficulty in making the digression.

III. The third group of discussions will concern the public career of the American composer and the American artist. This will include a general consideration of the musical situation in America, the handicaps of American singers, players and composers, their rights as to recognition in the field of art, and what should be done to secure that recognition.

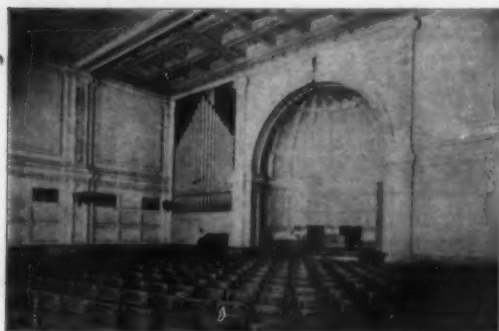
IV. Music Criticism in the Professional Papers and the Daily Press.

V. The Music Teachers' National Association. A consideration of its aims, organization and administration.

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**ASSEMBLY HALL, PRESBYTERIAN BUILDING,
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Greater New York.

New York, March 27, 1905.

KATE STELLA BURR said recently: "There is no sense in continuing in the field of accompanists who play programs of fifteen numbers for \$10. As organist and director of the second largest Methodist church in New York, as a vocal teacher, having a more than large class of artist pupils, together with my managerial line, I cheerfully left the field of professional accompaniment playing some time ago. My society functions, playing for artists, is another matter; gowns are not torn, carriages are always sent, and it pays well. Anyone can come to this city, and by dint of much hustling, get accompaniment playing to do at semi-public affairs or studios, and make a bare living; but no more for me."

For an outsider contemplating coming here, and not knowing the conditions, this advice, coming from one who knows, may be of benefit.

The Purim entertainment, Congregation Ahawath Chesed, Shaar Hashamayim, at the Harlem Casino, of which Mrs. I. S. Moses was chairman, Theodore G. Fischel, director of the concert, enlisted the aid of Adele Ledermann, soprano; Mary Porter Mitchell, contralto; Pauline Serhey, violinist; James F. Nuno, bass.

Edwin H. Lockhart gave a musicale at the Short Hills Reading Club March 2, assisted by Rae Palmer, soprano, who studies with him. A local critic wrote of the affair:

The executive board was fortunate in securing Mr. Lockhart, and a fine program delighted the club members and their friends. Mr. Lockhart is a basso cantante singer, his voice of great richness and volume, and he gave a number of songs showing the versatility of his talent. The "Two Grenadiers" was inspiring, the "Evening Star" he sang with dignity and the ballads with sympathetic tenderness. Miss Palmer sang delightfully. Her voice shows the result of careful, intelligent training. Both singers were enthusiastically encored. Mrs. Lockhart played perfect accompaniment.

Louise Ehrenburg, the little piano pupil of Marie C. Shelley, played a program of nine pieces by modern composers at her teacher's studio March 23. Haydn's "Gypsy Rondo" she played very well indeed, and the fleet little fingers were at their best in Bohm's "The Fountain." Rebecca Reich played a solo and united with Gertrude Elliott in a piano duet. Albertus Shelley played the Vieuxtemps "Air and Variations" on his violin. A large audience heard the program.

Marie Cross-Newhaus gave the largest of her series of musicales Sunday evening. A fine program was performed and over 150 guests were present. Those who took part were Beatrice Fine, soprano; Vladimir Dubinsky, 'cellist; Piero Gherardi, tenor; John Boruff, baritone, and Henry Levey, pianist.

Corinne Rider-Kelsey, the soprano, has booked the following engagements for the immediate future: April 11, Woodman Choral Club; 16th, Arion Club, New York; 29th, concert, Philadelphia; May 4, Brooklyn Institute concert; 7th, German clubs, Carnegie Hall; 11th, Guido Male Chorus, Buffalo, N. Y.; 26th, concert, Montclair, N. J. Last week she sang in Washington with the Saengerbund.

March 19 there was a concert under the direction of Platon Brounoff at Clinton Hall, in which Miss H. Mensch, soprano, A. Silverman, baritone, and S. Mensch, pianist, took part among others. These are Brounoff pupils. Miss Mensch sang songs by Mildenberg and Brounoff. March 26 there was a concert at the Educational Alliance, in which Mr. Brounoff was prominent.

The American Academy of Dramatic Arts presented "Magda" at Carnegie Lyceum last week. The play centres

around the heroine to such an extent that Mary Lawton, who played the part, and who has before been praised, received considerable attention in the dailies.

Maurice Warner, the nine year old violinist, who has been taken under the wing of the Eclectic Club, received a big benefit in the form of a Colonial tea last week. Besides several selections by Maurice Warner the musical program included songs by Mrs. Doré Lyon, accompanied by him on the violin, and Jeanne Jomelli, Roberta Glanville, Augusta Close, Henrietta Wakefield, Clifford Wiley and Arthur King Barnes.

Paul Dufault, the tenor, was prominent in the musical affairs at Wanamaker's the last fortnight. Beside solos, he sang in Gaul's "The Holy City" and Mendelssohn's "Hymn of Praise." A French composer in Quebec has written an opera and negotiations are under way for Dufault to assume the title role.

Many of the St. Louis Exposition organists have received a picture of the big Bombardon 32 foot pipe which was one of the main features of that colossal instrument.

Charles A. Baker has been appointed organist and director of the music at the Fourth Presbyterian Church, West End avenue and Ninety-first street. Mr. Baker came here a year ago from the West; his brother, Harry W. Baker, is the bass of the Fifth Avenue Presbyterian Church quartet.

The composers of America will be interested in the Chicago Madrigal Club's annual prize competition announcement for the best musical setting of Bayard Taylor's "Bedouin Love Song," for mixed voices, unaccompanied. Arthur Dunham, of Chicago, won the prize in 1903, and Carl Busch, of Kansas City, in 1904.

Mary Porter Mitchell sang in the performance of "The Redemption" under C. Mortimer Wiske, at Paterson, N. J., March 23, taking the solo contralto parts.

Adelgunde Weissmann, 335 East Fiftieth street, was at home, with music, Friday evening, March 24, and has set April 7, 8 to 11, for the next affair. Hallette Gilberte, of Boston, recently gave a musicale at the Weissmann residence.

The Schumann Club will give a musicale at the Powers-Hoeck studios Monday afternoon, April 3, at 3:30 o'clock. The club consists of Flora Finley, violinist; Carrie Neidhardt, 'cellist, and Helen Crane, pianist. Louise Truax, whistler, and Flora Macdonald, accompanist, assist.

Mr. Gregory and Wesley Weyman, basso and pianist, announce a series of Lenten musicales Sunday afternoons, April 2, 9 and 16, at The Benedik, 80 Washington square, 3:15 o'clock.

Louis Arthur Russell's choir at Peddie Memorial Church, Newark, N. J., sang Handel's "Judas Maccabaeus" last Sunday evening.

Rose Stange, the singing teacher, speaks in high terms of a young tenor singer who has recently come to her for study.

Charles W. Walker has taken charge of the Fellows Musical Bureau and Choir Exchange, Carnegie Hall.

Schelling in Chamber Music.

TUESDAY evening, March 21, the Kneisel Quartet gave its last concert of the season in New York, at Mendelssohn Hall, and engaged Ernest Schelling as a special attraction to add interest to a rather dreary program.

Saint-Saëns' B flat piano quartet was the one bright spot in the evening's music, so far as performance went, and to Schelling is due no small share of the credit. He is an ensemble player of unusual poise and balance, and both by reason of his musicianship and his technical mastery he took virtual command of the performing forces, and led them with splendid vim, unfaltering rhythm and infectious temperament. There was none of the usual lackadaisicalness about the Kneisel Quartet's playing so long as they were associated with Schelling. In the cantabile episodes that pianist revealed a lovely, singing tone, admirably merged in color and volume with the quality of the string ensemble. Schelling scored a big success with the audience and earned a bushel or two of unrestricted plaudits.

The Quartet played Hugo Wolf's "Italian Serenade" without the necessary grace and abandon, and Schubert's C major quintet, imperfect throughout in ensemble and intonation, closed the program. It was a pity that the quartet could not have Schelling's stimulating assistance in its own numbers.

KANSAS CITY.

KANSAS CITY, March 24, 1905.

RUBY LUCILE MUNELL, representing the advanced department of Miss Standeford's School of Music, gave a piano recital in the Athenaeum parlors last Monday evening. Miss Munell was assisted by Alice Bradley, soprano, and Joyce Richardson, pianist.

Pupils of Louise Parker gave a piano recital in her studio last Monday afternoon. They were assisted by Elvie F. Walker, soprano; Joseph Chick, Jr., violinist, and Mrs. Frank Congleton, accompanist. The pupils who took part were Lida Loomas, Nellie Isaacson, Mrs. Fred P. Schell, Irene Page, Mrs. E. Steele, Edith Shepard and Alberta Smith.

Charlotte Maconda, the prima donna, scored a great success at the Symphony Orchestra's concert at the Auditorium this afternoon. Her numbers were the mad scene from "Hamlet," the "Serenade," by Strauss; "Nussbaum," by Schumann, and "Solvejg's Lied," by Grieg. The orchestra's number was "Fackeltanz," by Meyerbeer.

Mrs. J. Otis Huff, one of Kansas City's best contraltos, is preparing to go to Berlin to study under Lilli Lehmann, the Wagnerian prima donna. Mrs. Huff will give a farewell recital in the Auditorium of the University Building on the evening of March 28. She will be assisted by W. J. Murray, baritone; Marguerite Fowler, violinist, and Elmer Harley, accompanist.

John Behr has resigned as director of the Symphony Orchestra. He conducted the orchestra for the last time at the concert today. The orchestra was organized nine years ago by Mr. Behr. It started in a small way, but it has done much to acquaint the music lovers of this city with new and standard orchestral music. Mr. Behr intends to devote his entire time to his professional work.

Mabel Hite, a Kansas City singer now playing a principal part in "The Girl and the Bandit," will be a co-star with Viola Gillette next year in a new musical comedy, and the year following she will be starred by her manager, Frank Perley.

Nahan Franko will conduct the performance of "Cavalleria Rusticana" during the Kansas City season of grand opera, which begins March 31.

Gertrude Concannon, who returned recently from study in Europe, will be heard in a piano recital at Lathrop, Mo., tomorrow evening. Cora Palmer, mezzo soprano, will assist Miss Concannon.

The Central Choral Club, composed of young women; a glee club of sixteen boys and the Central High School Orchestra gave a special program of music at the school this morning. Carrie Farwell Vorhees, instructor of music in the school, is conductor of the three organizations.

A concert by the United Christain Endeavor Societies of Kansas City was given last night at the First Christian Church. A feature of the program was the special engagement of Carl Busch and his orchestra soloists. Crosby Hopps, Virgil Holmes and Lawrence Robbins, the Kansas City Male Quartet, composed of Edward Strong, Crosby Hopps, Virgil Holmes and Charles Larson, sang. There was an Endeavor chorus of 100 voices.

Effie Lovering Collins and assistants, Alice Owen and Edna Graub, gave the fourth in a series of studio recitals last Friday evening. The following played: Olive Austin, Blanche Perry, Marie Crowley, Mary Hyer, Frances Hyer, Hazel Rose, Pearl Perky, Lyle Logan, Mildred Logan, Stella Burke, Eva Hinson, Eva Zimmerman, Edna Carter, Grace Frisch.

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What the Jury Thinks.



Boston Symphony Concert.

New-Yorker Staats-Zeitung
The Wagner overture was played without inspiration.

The New York Times.
Schelling in the Liszt concerto * * * there was not the brilliancy and accuracy of technic that the piece requires.

New-Yorker Staats-Zeitung
Schelling made much noise and little music.

The Sun.
The concert was by no means as inspiring an entertainment as the final evening concert on Thursday.

The Sun.
Possibly the untimely warmth of the day took the energy out of the conductor.

The Sun.
The Brahms symphony was not played with temperament.

New-Yorker Staats-Zeitung
Schelling's performance deserves the sharpest condemnation.

New-Yorker Staats-Zeitung
The Liszt concerto has not been played here for years with worse technic.

New-Yorker Staats-Zeitung
How could the orchestra burden itself with such a "virtuoso" * * * as Schelling?

New-Yorker Staats-Zeitung
If this concerto (Liszt) must be played at all, of which the necessity from a musical point of view is never very evident, it ought to be better played.

People's Choral Concert.

The Sun.
Glenn Hall's singing was entirely amateurish and not always true to the pitch.

The Sun.
Witherspoon was a businesslike Elijah.

New-Yorker Staats-Zeitung
Mr. Gericke has seldom entered more deeply into the poetical spirit of the music.

New-Yorker Staats-Zeitung
Schelling displayed the brilliancy of virtuoso powers that the Liszt concerto demands.

The New York Times.
Schelling showed substantial qualities of musicianship.

New-Yorker Staats-Zeitung
The perfection of the orchestra's playing on Thursday evening was duplicated at this concert, which marked as high a point as the Boston players have often reached in respect of spirit, perfect beauty and balance of tone and warmth of expression.

New-Yorker Staats-Zeitung
Mr. Gericke has seldom conducted with more fire and energy.

New-Yorker Staats-Zeitung
In the Brahms symphony he (Gericke) found and revealed the true essence of the music with splendid vigor and contagious enthusiasm.

The Sun.
It was a pleasing and musical performance * * * the pianist ought to be encouraged.

The Evening Sun.
Schelling possesses a splendid technic and played many of the most intricate passages with wonderful facility.

The Evening Post.
It was in the emphasizing of the musical elements that Schelling excelled. He is evidently one of the coming men.

The Evening Post.
In the Liszt concertos there is always a substratum of melodic thought and harmonic detail that raises them to a high artistic level.

The New York Times.
Mr. Hall showed a sufficient voice and skill, and sang his music with intelligence.

The New York Times.
Witherspoon's Elijah was based on a dignified and dramatically impressive conception.

Philharmonic Concert.

The New York Press
The opening of "The Meistersinger" prelude and the conclusion were taken too slowly.

The World.
The "Siegfried Idyl" at times was made to sound oversentimental.

The New York Press
Liszt's "Faust" symphony * * * Kogel accomplished wonders in making the performance well nigh unbearable.

New-Yorker Staats-Zeitung
It is still asking a great deal of a public to sit out a performance of Liszt's "Faust" symphony.

The New York Press
Kogel took the Gretchen episode at too fast a tempo.

The New York Press
The playing of the individual musicians in the second movement (Liszt symphony) was miserably inadequate; * * * the work of the orchestra was irredeemably ragged.

The New York Times.
The male chorus was sung by a rather uncertain body.

The New York Times.
Mr. Kogel himself put the symphony upon his program, and the inference is that he regarded it as a powerful and valuable piece of music, as do some of the other leading conductors of Germany. To the followers of Liszt it marks the summit of his achievement in orchestral music. To the untutored music lover it seems for the most part one of the most dreary and empty proclamations of nothing that could be imagined, music that shows the penury of the composer's specifically musical ideas in the baldest way. Of ideas of other kinds it has an abundance. There are literary and poetic ideas, interesting and ingenious ideas as to structure and form, clever ideas as to the elaboration, combination, and transformation of themes—much that goes to show the original and fertile thinker. But when these take the form of music they all suddenly turn to ashes like Dead Sea fruit, and the hungry listener is sent away unsatisfied.

The World.
"The Meistersinger" prelude went with a great deal of dash.

New-Yorker Staats-Zeitung
The "Siegfried Idyl" * * * was superbly played—thrillingly, indeed.

The World.
Kogel brought out its heroic qualities nobly.

The New York Press
It is a joy to hear a great work of one of the greatest creative forces in music, and one felt thankful to Kogel. * * *

The New York Times.
The Gretchen movement he touched with rather a heavy hand.

The Evening Post.
It was in the Liszt symphony, however, that the conductor and the orchestra were at their best.

The Evening Post.
The male chorus was sung with fine effect.

The Evening Post.
Liszt's "Faust" symphony, in its present form, is nearly half a century old. In this half century it has exerted an amazing influence on the musical world. * * * It is brimful of ideas—musical, poetic and formal—that are entirely his own, and the manner in which he gives unity to his three separate movements by the ingenious repetition of motives was as epoch making in the concert hall as Wagner's use of leading motives was in the opera house. The greatness of the "Faust" symphony is attested by the fact that after having been abused by the critics for several decades, it has lately become a favorite in Germany; one can hardly take up a musical periodical without seeing an account of its performance somewhere, and the critics are usually frank enough to confess that they were in the wrong formerly. Some, to be sure, persist in their abuse, but that is, perhaps, not strange. Some people are slow in appreciating

fied. The composer's inspiration pants in vain after his ambition, and his music is impotent.

The New York Press
The conclusion of the "Meistersinger" prelude was taken too slowly.

The Sun.
The Philharmonic Society's final public rehearsal, which took place yesterday afternoon at Carnegie Hall, was one of the most uninteresting concerts that could readily be devised by the mind of man.

The Sun.
Liszt's "Faust" symphony * * * Such a dreary waste of repetitions without dramatic significance or musical development is rarely heard. Some persons profess to think that this is great music. * * * But it was all depressing, and therefore let it pass.

Paderewski Recital.
THE EVENING MAIL.
There is no denying that a grievous forcing was present in the Schumann fantasia.

The Evening Post.
Schumann would have been astonished at some of the Polish pianist's modifications of tempo, his rhetorical pauses and novel color effects, secured with the aid of the pedal; but he would have been the last to find fault with such combined beauty and originality of interpretation, and would have been as enchanted as was the Carnegie Hall audience.

The Evening Telegram
There were moments when a comparison between Paderewski and other pianists who have been heard in New York this winter would obtrude themselves—to the advantage of the other pianists.

The Evening Telegram
Paderewski at times abused his instrument, pounded it without mercy.

THE EVENING MAIL.
Under his magic touch the piano simply sang.

The Evening Telegram
Instead of the harmonies for which one naturally listened there resounded

what is greatest in art. Most of the men of genius, on the other hand, realized Liszt's greatness at once.

New-Yorker Staats-Zeitung
There was too much hurrying in the conclusion of the "Meistersinger" prelude.

New-Yorker Staats-Zeitung
Program and performance are admirable.

New-Yorker Staats-Zeitung
Those who understand Liszt rightly consider this his greatest work. * * * In it more than anywhere else he leans on the symphonic form, although superficial hearers do not understand that.

The Evening Post.
Impassioned, fiery, tender, poetic, the whole work seemed under his fingers.

THE EVENING MAIL.
Has Mr. Paderewski been playing too steadily since his arrival in San Francisco en route from the antipodes? Or has he, as Mrs. Patrick Campbell was accused of doing a few seasons ago, insensibly coarsened and exaggerated his climaxes in the fear that his unaccustomed American audiences in the far South and West would not otherwise grasp his message?

THE EVENING MAIL.
Not since Mr. Paderewski was here before has such a pianistic revelation been vouchsafed to this public, and it is safe to predict that no such extraordinary disclosure will be made again unless or until he reappears.

The Globe.
It was the poetic appeal of music, lifted to its highest, rarefied to its purest.

New-Yorker Staats-Zeitung
Why he chose at times to abuse the piano as he did must be left to the startled imagination of those who heard him.

The Globe.
It was the emotional appeal of music lifted to its highest and deepest. You

harsh and clanging noises, making one unpleasantly conscious of strings and hammers and all the mechanism of the instrument. * * *

The ~~Sun~~ Sun.

There were no standees at the rear of the orchestra.

The ~~Sun~~ Sun.

When Mr. Paderewski was last here he occasionally forced the tone of his instrument, and sometimes made the wires rattle. Nothing of the sort was noticeable yesterday.

The ~~Sun~~ Sun.

It was all true piano tone, not noise.

The ~~Sun~~ Sun.

He repeatedly forces his tone to a harsh and wiry jangling that has nothing musical in its quality.

The ~~Sun~~ Sun.

His reading of the Schumann fantasia was never in the largest heroic vein.

The ~~Sun~~ Sun.

His technic is not infallible enough to put his playing beyond any discussion of the mechanics.

The ~~Sun~~ Sun.

The final presto was rather boisterous * * * Beethoven sonata.

The ~~Sun~~ Sun.

His art is bel canto on the piano. The tone he can coax from the strings—soft, soothing, infinitely subtle in emotional mezzo tints—speaks to the heart like the human voice.

The ~~Sun~~ Sun.

Is he trying a misapplied imitation of Rubinstein's "lion's paw"?

The ~~Sun~~ Sun.

Paderewski's art is by no means perfect.

Epstein to Teach in Hartford.

HERMAN EPSTEIN has accepted an offer to head the piano department in the Hartford Conservatory of Music, formerly occupied by Burmeister. Mr. Epstein will spend several afternoons weekly with Mr. Van Yox, voice teacher, and Mr. Sanders, violin teacher, at the conservatory. Beside the excellent faculty this conservatory is well equipped. In Mr. Epstein it has a teacher who has made great strides among New York pianists and teachers.

Wileys to Go Abroad.

CLIFFORD WILEY, the baritone, and Mrs. Wiley have booked passage for Europe May 27, returning middle of September. Mr. Wiley will give a recital in London, proceeding then to Paris. At the last Eclectic Club meeting he sang duets with Mrs. Dore Lyon.

marveled that a piano could express so much. You marveled more that the man who bent it to all this could so go straight to the heart of beauty and to the core of passion, and so put both into sound.

The ~~Sun~~ Sun.

Josef Hofmann was among the few standees present.

The ~~Sun~~ Sun.

The tendency he began to show five or six years ago toward a too strenuous treatment of the instrument has grown and developed to an extent that is most injurious. Some of the pounding that he did yesterday was scandalous, and knew no measure.

The ~~Sun~~ Sun.

His art has become noisy.

The ~~Sun~~ Sun.

There is no winning accent in the wonderful voice of the piano that he cannot coax forth.

The ~~Sun~~ Sun.

He has never played it with greater breadth of style than he did yesterday.

The ~~Sun~~ Sun.

His technic has gained something in certainty.

The ~~Sun~~ Sun.

His reading of the sonata was perfect in spirit.

The ~~Sun~~ Sun.

He abused the piano in a frightful, even barbaric manner. He "pounded" as though it were his purpose only to make an unpleasant noise and no musical tone.

The ~~Sun~~ Sun.

He is the greatest pianistic genius since Liszt and Rubinstein.

The ~~Sun~~ Sun.

The perfect proportion and adjustment in his playing, the perfect roundness of his phrases, the serene certainty and completeness of it began to seem inevitable.

PHILADELPHIA.

PHILADELPHIA, March 21, 1905.

THE season of the Philadelphia Orchestra concerts closed on Saturday evening last. The request program called out two large audiences, and the concert was one of the most pleasant of the season.

The Paderewski recital at the Academy of Music on Saturday afternoon shows the remarkable drawing power of this noted pianist. Not only was every available space in the spacious Academy taken, but many were turned away. It was the usual artistic success, the artist being recalled a number of times.

The musical season in Philadelphia seems to be closing unusually early this year. Very few concerts are scheduled yet to be given, and there will be very little doing during the remainder of Lent or before the spring concerts of the various music schools.

Constantin Sternberg will give a recital in New York before the Tonkunstler Society on Tuesday, March 28, at Assembly Hall. The program will open with a trio for piano, violin and cello, and later in the program Mr. Sternberg will play a series of pieces, four of which are of his

Elsa Ruegger in Finland.



TRANSLATION.

ENTERED MR. BLUMENBERG—As you can see, since my last card from Spain, I have traversed the whole of Europe, and send you from the capital of Finland my sincerest regards!—ELSA RUEGGER.

own composition. He will also play, as a closing number, a concertstuck for piano and orchestra in manuscript, written by Bruno Oscar Klein. Marguerite Jantzen-Arcularius will contribute a number of songs.

Three Thursday morning chamber concerts will be given by Selden Miller, pianist, and Charlton Lewis Murphy, violinist, in the music room of the Acorn Club, on the following dates: March 30, April 6 and 13. The programs will embrace three modern schools of music, i. e., French, Scandinavian and German, and will include the beautiful but seldom heard works of César Franck, Faure, Saint-Saëns, Sjorgren, Grieg, Sinding and three sonatas of Brahms.

The Rehoboth Choral Society, under the direction of William H. Pagdin, gave Stainer's "Crucifixion" on Thursday evening last in Frankford. The soloists were Mr. Pagdin, tenor, and A. E. I. Jackson, bass.

The Choral Society of the Drexel Institute will give a concert in the Auditorium on Wednesday evening of this week, under the direction of Charles M. Schmitz, with James M. Dickinson as the organist and Lotta K. Garrison soprano. The program is varied and interesting.

Jessie Fulweiler, well known in musical circles in Philadelphia, and who has been abroad several years studying under Raoul Pugno, recently gave a recital in the Grande Salle Pleyel in Paris.

An organ recital will be given at the Holland Memorial Presbyterian Church on Saturday afternoon of next week by Rollo F. Maitland, organist of the First Presbyterian

Church, Chester, Pa. He will be assisted by Minnie Pabst White, soprano, and Frederick E. Hahn, violinist.

Alfred Saal, the solo cellist of the Philadelphia Orchestra, announces a recital in Griffith Hall Monday evening, April 10. Mr. Saal will be assisted by the pianist Mrs. Thomas S. Kirkbride, Jr. Mr. Saal will give a program made up of rarely heard numbers by the early seventeenth and eighteenth century composers in addition to compositions by the later day writers for the violoncello.

Marjorie Church at the Piano.

FRIDAY evening, March 24, at Mendelssohn Hall, Marjorie Church, the gifted young pianist, gave an interesting recital, at which she proved herself possessed of very exceptional musical and technical qualities. New York has had a deluge of youthful prodigies this winter, all of them following in the wake of that marvel of marvels, Franz von Vecsey, but of the whole picturesque procession that came after him only little Miss Church has shown enough serious knowledge and enough technical finish to excuse her absence from the schoolroom and her public exploitation.

Her program was as follows:

Sonata Scarlatti
Impromptu, op. 90, No. 2 Schubert
Nocturne, op. 32, No. 1 Chopin
Rondo Brillante, op. 40 Weber
Polonaise, op. 45, No. 1 Moszkowski
Spinning Song Wagner-Liszt
Impromptu in A flat, op. 29 Chopin
Waltz in A flat, op. 64, No. 3 Chopin
Concerto in G minor Mendelssohn

The young player showed neatness and accuracy of finger, power of wrist and forearm where required; plenty of temperament, a well modulated and full tone, and surprising taste in pedaling, phrasing and dynamic contrasts. It was a pleasing series of performances, musical, sincere and without any of those factitious airs and graces with which so many of the infant prodigy virtuosos generally manage to displease really musical auditors. Little Miss Church's personality is winning, and will stand her in good stead when she arrives at that future which her present gifts make certain. The audience liked her, and applauded and encored heartily.

Joseph O'Mara on Tour.

A FEW more opinions on Joseph O'Mara's singing are appended:

With Joseph O'Mara as the Troubadour last night we had an impressive performance. His Manrico is a flesh and blood personage, alive and robust. Mr. O'Mara evidently believes Manrico has something more to do than to walk on the stage and sing "Di quella pira" or to warble "Ah che la morte" pleasantly. Time was when no one understood the plot of "Trovatore" because it was indifferently acted; but, thanks to such artists as Joseph O'Mara, this has been altered. Four times was Mr. O'Mara recalled after "Di quella pira" before he resang it.—Hull Daily Mail.

With Joseph O'Mara as Myles there was every assurance of satisfaction. He was another case of versatility. He dropped into the part naturally, realizing all its humor as thoroughly as an Irishman might be expected to do. That Mr. O'Mara sang the music of the part finely goes without saying. "It Is a Charming Girl I Love" proved to be one of the successes of the performance.—Hull Daily Mail.

The two popular items—"I Have Sighed to Rest Me" and "Home to Our Mountains"—were splendidly utilized by Joseph O'Mara last night, who took the part of Manrico. Mr. O'Mara's magnificent voice was heard to splendid advantage all through the opera, and at the conclusion of the well known scene in Act III he was recalled time and time again, and at last had to yield to the demand for an encore. He achieved a wonderful triumph. It is rarely that tone and volume are united in such perfection in a voice as in that of Joseph O'Mara. No wonder the audience waxed so fervently enthusiastic over him.—Eastern Morning News.

The welcome to Joseph O'Mara was conveyed in a most demonstrative manner last night. As Myles in "The Lily of Killarney" he had a rousing reception when he made his appearance in that picturesque character. He was in fine voice.—Yorkshire Post.

The welcome accorded to Joseph O'Mara last night when he appeared on the scene as Myles, singing and carrying on his shoulder a keg of whiskey, was indeed most enthusiastic. Mr. O'Mara is never more at home than as Myles, for here Mother Nature assists talent and art. He had to give more than an encore to "There Is a Charming Girl."—Eastern Morning News.

Longley Assists Pianist.

GRACE LONGLEY, the soprano, assisted Jessie Hoagland Mitchell at her piano recital at Clavier Hall Thursday evening of last week. Miss Longley sang songs by Bertha Renwick and three lyrics from the same composer's song cycle "Sappho." The songs were "Irish Girl's Love Song" and "Until You Came" and the titles for the parts from "Sappho" read "Restlessness," "If Death Be Good," "In Your Garden."

New Engagements for Rieger.

WILLIAM H. RIEGER, the tenor, will sing at the performance of Bach's St. Matthew's "Passion" in German at Milwaukee April 28, and at the Schiller memorial concert at Carnegie Hall May 7.

FRANK KING CLARK IN PARIS.

THE hackneyed "There's nothing new under the sun" is for another time set at naught by an absolutely novel undertaking in the musical world, in this gay yet serious capital.

Paris is the acknowledged artistic centre of the world; not only are the pleasure loving attracted by its varied charms, but it is the great lodestone drawing to itself many earnest students of the arts.

It is not, perhaps, remarkable that several French teachers of the vocal art have acquired a reputation which has brought them pupils from various parts of the world, including many from the United States. But it is very remarkable that, contrary to all precedent, an American should have gone to Paris, remained there for several years and then, by virtue of the quality and excellence of his work as a teacher of the vocal art, have been placed in the van.

Yet this success has been achieved by Frank King Clark. And the beauty of it is that no brother artist begrudges him the laurels with which he has been crowned. You hear nothing but kind words and appreciation of his work, even from those who might be called competitors. There is, of course, competition, but it has not kept Mr. Clark from gathering about him one of the largest classes (possibly the largest) in the capital of France.

These pupils come from many lands and include those striving for a "career," and others who wish to sing merely for their own and their friends' pleasure.

There are those near the throne, business men, earnest women artists, literary people, and others whom one meets at the delightful functions which Mr. Clark and his charming wife give from time to time. She (by the way) is an artist of much musical talent. The question naturally suggests itself, to what is his success due? Perhaps the best answer is soundness of method and uncompromising honesty with pupils.

Not without reason did the editor in chief of THE MUSICAL COURIER print recently, after reciting what a beneficial change Clark's method had created: "The success of Clark constitutes one of the highest compliments ever paid to the musical intelligence of America, and will prove the foundation of new methods and plans for the development of the voice of both Europeans and Americans."

He knew. His editorial was based upon actual knowledge. And the words were prophetic, for now the "foundation" has been built upon and the structure is rising in the form of a school of opera and acting.

Frequently pupils had applied to Clark for training whose voices unfortunately had not been properly placed. (Many a tear has been shed in the artistic salon in which Mr. Clark gives his lessons.) The work has had to be undone, and that meant hard work, rebuilding, expense and sometimes painful experiences. Occasionally the damage was irreparable. To prevent a repetition of such things Mr. Clark decided long since to found a school which would be a real benefit, especially to his countrymen.

But one man, unaided, could not (however talented) do the work, which would naturally divide itself into special courses for opera, oratorio and concert, with a department for preparing pupils to become teachers. The idea of Mr. Clark is to so teach pupils that when they have finished they will be prepared for any and every kind of musical work.

In selecting those to assist him in this arduous yet delicate work Clark was favored in securing the co-operation of Paul Stuart, to whom has been assigned the class of opera and opera comique. He is the regisseur général of the widely known Opéra Comique here, and his presence in that capacity spells ability. He was formerly stage director of the Opéra at Monte Carlo, and is a past master in staging, gained through putting many important productions on the boards. M. Stuart is also a well known singer, having won his spurs in a number of the principal European opera houses.

While following their studies of dramatic action under M. Stuart pupils will benefit by the verbal criticism and suggestions of Mr. Clark, who purposes attending every session of the class of opera. He holds himself personally and wholly responsible for the work of every pupil he accepts. This is the crux.

Still another acquisition is Walter Straram, with whom pupils will prepare their roles. His forte is operatic interpretation in French and German. M. Straram is a recognized authority on German lieder and general musical interpretation. He is the chef de chant of the famous Concerts Lamoureux, Paris. (This was the position occupied by Camille Chevillard, the present conductor of the

orchestra before M. Lamoureux's decease.) M. Straram, besides his undoubted musical talents, has coached many well known operatic successes. He acted as chef de chant and assisted in organizing the Wagnerian festival held here two years ago.

This makes a very strong aggregation. It will readily be seen that a graduate will enjoy exceptional advantages, for to him many a director and impresario will naturally turn when seeking talent.

Sessions will be held at 53 Avenue d'Antin in a fine quarter, almost on the beautiful Champs Elysées. The building is thoroughly modern and has a fine hall, with stage and all accessories for doing good work, and only such students are wanted as propose doing such work. Mr. Clark and his associates will be able to select carefully, as many pupils are certain to take advantage of the opportunity for the first time made available in Paris.

Hermann Klein's Lecture.

AT the Lyceum Theatre last Wednesday afternoon, before an interested and representative audience, including many prominent singers and actors, Hermann Klein delivered his lecture, "How to Use the Voice in Song and Speech."

The fame of Mr. Klein's versatility had evidently gone abroad after his lecture of last year (given together with Mr. Bispham), and there was a noticeable air of expectancy about the audience which waited for him to begin last Wednesday. When he did appear the hearty applause testified eloquently to the speaker's personal popularity.

It were impossible within the confines of this very short review even to touch upon the many points which Mr. Klein elucidated during his talk. His long experience as a critic, his intimate acquaintance with all the world's greatest artists, and his thorough command of the vocal and dramatic arts supply him with an inexhaustible fund of anecdote, simile and practical illustration, all of which are brought home to the listener with increased effect because of Mr. Klein's precise and elegant diction, his keen sense of rhetorical form, and last but not least, because of his illuminating and polished flashes of wit. It was a lesson that the listeners received, but it was administered so deftly that no trace of didacticism was apparent in Mr. Klein's talk until after it was over. Then, when the audience went home, primed with facts and aware of all the errors and slips that creep into our song and ordinary and professional speech, only then they realized that they had not only been entertained but also instructed. The references to the method of Mr. Klein's teacher, Manuel Garcia, were listened to with particular attention, owing to the contemporaneous interest in that centenarian. It was also timely to hear something about the method of Jean de Reszke (in use at his new Paris singing school), who was discussed in connection with "the formation of the perfect scale."

Mr. Klein himself illustrated all his chosen examples of right and wrong forms of speech and song, and in a measure that was probably the most valuable part of the lecture, as synthetic suggestion is the only kind which helps the ambitious student and the progressive professional. It is safe to say that no one who heard Mr. Klein last week went away without being in possession of many new ideas and directions, all of them practical, and all of them legitimate. Mr. Klein's success was demonstrative and eminently well deserved.

Katharine Kautz Plays.

KATHARINE KAUTZ, the gifted Albany pianist, went a-touring in Massachusetts recently, and the Williamstown Transcript gave her the following splendid notice:

The piano recital by Katharine Kautz Saturday afternoon proved even more delightful than had been anticipated. The program, as printed in the Transcript, was rendered with perfect technique and pianistic skill. Schumann's toccata, op. 7, which was the second number on the program, is a great feat for any pianist, and the calm, easy way in which Miss Kautz played it was a surprise to every musician in the audience. Mendelssohn's presto, op. 7, No. 7, the fifth number on the program, was repeated later, by request. In the Chopin numbers Miss Kautz sustained her reputation as a Chopin player, and in addition she gave Chopin's berceuse.

Miss Kautz is a pianist whose great success is all the more pleasing to musicians because she is entirely free from sensational mannerisms.

Andrews Organ Recitals.

THE second of the series of six organ recitals by J. Warren Andrews, March 23, had a program of eight numbers, only two of which were played by Mr. Andrews. These were the Whitney arrangement of the Handel largo, most effective as played by Mr. Andrews, and West's "Rustic Wedding" piece. De Witt Garretson, organist of St. Peter's Church, Perth Amboy, N. J., a pupil of Mr. Andrews, played Salome's first sonata with steadiness and good taste. Mrs. Alvin Hunsicker, soprano, sang twice; Mr. Greene, bass, sang Allitsen's "The Lord Is My Light," and Lois Huntington, violinist, played Vieuxtemps' "Reverie," with Mr. Andrews at the organ.

DETROIT.

DETROIT, Mich., March 23, 1905.

THE fifth informal meeting of the Tuesday Musical was held at the residence of Mrs. Frederick K. Stearns, 1685 Jefferson avenue, on the morning of the 14th inst. Mrs. Atterbury played two of Templeton's tone poems for piano, and other English compositions were given by a quartet composed of Mrs. F. L. Abel, Frances Sibley, Charlotte McDonald and Emma McDonald. Mrs. A. N. Knapp and Florence Hays Spitzley furnished the vocal numbers of the program and Mrs. M. H. Christie read a paper on "London as a Musical Centre."

The seventh organ recital of the series given this season occurred last Wednesday evening at St. Andrew's Memorial Church. Albert J. Pepin, of Windsor, was the organist. Masters William Alt and William Hill assisted with vocal solos.

Alberto Jonás, director of the Michigan Conservatory of Music, has accepted the office of examiner of the graduate and post-graduate classes in the London Conservatory of Music.

For the purpose of studying the modern and classical chamber music a number of Detroit's best known musicians have formed an organization, under the direction of William Yunk. The leading gentlemen in the enterprise are Mr. Yunk and Herman Brueckner, first violins; Hugo Kelsow and Henry G. Reitz, violas; Camillo Napolitano and William Spiegel, second violins; Luigi Motto and H. A. I. Andries, cellos. April 25 is the date of the first concert.

Mrs. Samuel Gaines, who has just returned from London, where she has been studying with Guy d'Hardelot, Allis van Gelder, Rene Pepin and Henry J. Wood. Mrs. Gaines will leave Detroit April 1 and expects to locate in Boston.

Ten young ladies of the Detroit Conservatory of Music have organized the Beta Chapter of Mu Chi Epsilon, a musical sorority. Myrtle C. Palmer, of Ann Arbor, national president of the organization, instituted the chapter and installed the officers. For the present the meetings will be held at the Conservatory. Miss Ovah Ashley and Beulah Winton, of Ithaca; Zella and Edna Price, of Calumet; Josephine Horger, Myra Coleman, Winifred Griffin, Ethel York and Florence B. Scovill, of Detroit, are the members.

Mr. and Mrs. Dezso Nemes gave their last concert in the series of chamber music recitals for the season last Friday evening at the residence of Mrs. S. Olin Johnson. The special feature of the program was the "Kreutzer" sonata. Mrs. Fred Robinson, soprano, assisted Mr. and Mrs. Nemes with the program, singing one of Mozart's arias. The program was repeated on Sunday afternoon in the Germain parlors.

The sacred cantata "Esther" was given in concert form by a chorus of 100 voices under the direction of H. J. Booth at the Burns Avenue Methodist Church last week. Mrs. A. G. Doyle, Alice Phipps Lake and Mrs. B. F. Alls, sopranos; Mrs. H. J. Booth, Mabel Cowell, contraltos; J. J. Booth and Wright, tenors; N. W. Thompson, baritone; A. H. Thompson and F. J. Lepper were the soloists, who sang the principal roles.

Willie Alt, an eight year old soprano pupil of A. M. Straub, was the soloist at the men's meeting in the Detroit Opera House last Sunday afternoon. Master Alt sang in a pleasing manner and quickly captured his audience.

Katharine Skinner gave a pupils' concert at Schwan-kovsky Hall last Saturday afternoon. The pupils were assisted by Theodosia Eldridge, violinist.

Elvin Singer is organizing a class to take up a ten weeks' course in sight reading, theory &c. The class will

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be in charge of one of his pupils, Miss La Vauge Slayton, who, besides being a vocalist, is a conservatory graduate in piano and harmony and also plays the cello.

At the last regular Wednesday afternoon recital of the Detroit Conservatory of Music Ruby Pratt played Paderewski's concerto in A minor with orchestral accompaniment on a second piano by Louise Unsworth Cragg. The rest of the program was furnished by Roselle Bower, Alice Lovering, Edna Fish, Maud Gregson and Gaylord Yost.

W. Stanley Wilson, of the Conservatory of Music of the Ypsilanti State Normal School, has accepted the position of baritone soloist at the Central Methodist Church of this city.

Murray G. Paterson has resigned as organist of the Church of Our Father and Rachel Hargreaves has been appointed to the position. E. H.

FINAL PHILHARMONIC CONCERTS.

AT Carnegie Hall, on Friday afternoon, March 24, and Saturday evening, March 25, the final concerts of the Philharmonic Society's season were given under the leadership of Gustav Kogel, who came from Frankfort, Germany, to take the place on the conductor's stand that had been originally reserved for the late Theodore Thomas. The American leader was to have led the final Philharmonic concert, and a fitting celebration had been planned, which was eliminated, of course, by the lamentable demise of Mr. Thomas.

Having distinguished himself signally at other concerts of the society, Kogel was chosen to come here for the second time this season, and he selected a program so interesting and interpreted it so compellingly that the choice of the Philharmonic directors was more than justified. Three Wagner works formed the first part of the scheme, the overture to "The Flying Dutchman," the "Meistersinger" prelude and the "Siegfried Idyl," and the second part was devoted to Liszt's superb and stupendous "Faust" symphony, in which Kogel had the assistance of the tenor Edward P. Johnson and a male chorus trained by William R. Chapman.

On other occasions this journal has referred to Kogel's marked qualifications as a Wagner interpreter. The Frankfort leader has a detailed knowledge of the scores and traditions, he has the power of imparting all his own poetry and passion to his players, and he is such a consummate musician that under his baton none of the musical proprieties are violated, and temperament never runs away with technic. Of all the leaders brought here by the Philharmonic Society Kogel is the most scholarly and legitimate, and the one best suited to take permanent charge of our oldest orchestral organization. Under his régime there would be a return to the dignified conditions that ought to prevail in a really musical community, and we would be deprived of the spectacle of certain sensational and hysterical outbursts which should have no place in a city that pretends to make for musical art in its highest phases.

Kogel's reading of Liszt's finest work was little short of a revelation. The "Faust" symphony is one of the grandest orchestral compositions ever penned by man, and it earned the unstinted admiration of even such an arch egotist as Wagner. The composer of the "Nibelungen" proved his attachment for the "Faust" symphony by borrowing from it various themes and harmonies which may be found in some of the Wagner scores, particularly in "Lohengrin," "Walküre" and "Parsifal." Liszt's creative power is revealed in its highest aspects throughout the "Faust" music, which abounds in beautiful melodies and harmonies, masterful development, and the kind of orchestration that only Strauss, Tchaikowsky, Goldmark and Wagner have been able to equal at times in brilliancy of sound and magnificence of color. The "Faust" symphony unquestionably puts Liszt on a par with the greatest orchestral composers of all times.

Kogel threw himself heart and soul into the task of exposing every one of the many beauties in the work, and he succeeded admirably. The "Faust" portion was limned with vivid imagination and warm sympathy, the Gretchen episode shimmered with the softest tonal loveliness, thanks to the leader's discretion and delicacy, and the Mephistophelian finale rang with grim energy and satanic humor. Kogel received an ovation from the orchestra and from the audience, and never was an ovation more in place. The Philharmonic Society has done no better playing this season than in the concerts conducted by Kogel. Why not make him permanent in New York?

Johnson sang his difficult part with power and fine musical and dramatic characterization. The chorus had been thoroughly drilled, and, inspired by Kogel, became a flexible, sonorous tonal body, that contributed a large part of the pleasure given by the two performances of the "Faust" symphony.

SAN FRANCISCO.

SHERMAN, CLAY & CO'S,
SAN FRANCISCO, March 26, 1905.

D'ALBERT'S last concert was given at the Alhambra Theatre on Saturday afternoon to the best house yet in attendance. The artist proved himself worthy his reputation, and gave a big program with untiring technical endurance.

Wednesday and Friday nights of this week and Saturday matinee are the dates for Kreisler's concerts. The great violinist will be accompanied by Gyula Ormay on the piano. Mr. Kreisler is under the management of Will Greenbaum.

Louis H. Eaton opened the new organ at St. Paul's Methodist Church South in Fresno under favorable auspices. The house was crowded, and the program, which was exceptionally fine, was received with every demonstration of pleasure. Louis Wright McClure, Louise Bracken, Miss Sprengle, L. T. Whitney, Miss Roberts and Oswald Scholz assisted. The following numbers were given: Toccata and fugue (Bach); "Prière à Notre Dame" (Boellman); largo, arranged by S. B. Whitney (Handel); "A Song of Praise" (Goublier), Mrs. McClure; offertory in G (Wely); "Resignation" (Caro Roma), Louise Bracken, Miss Sprengle accompanist; "Hommage à Mendelssohn," festival march (Calkins); "Pilgrims' Chorus," "Tannhäuser" (Wagner); arranged by Clarence Eddy; duetto (Mendelssohn), arranged by S. B. Whitney; "The Hills of God" (Nevin); "Calm as the Night" (Bohm), L. T. Merwin, Miss Roberts accompanist; andante cantabile, (Widor), from fourth organ symphony; "Funeral March" (Chopin), arranged by Clarence Eddy; "Ave Maria" (Gounod); selected, Louise Wright McClure; obligato on violin, by Oswald Scholz; "Evening Star," "Tannhäuser," (Wagner), arranged by Clarence Eddy; march on a theme from Handel (Guilmant), Louis H. Eaton, concert organist.

Eleanor Connell, soprano, announces the removal of her studio to the Mutual Savings Bank Building at the junction of Geary, Kearny and Market street. Miss Connell will be at home at the new studio every afternoon but Wednesday.

Irene Palmer, the talented pupil of Hugo Mansfeldt, gave a piano recital at the Hotel Rafael in San Rafael Saturday night. The affair was a big success, and the young pianist was the recipient of many congratulations after the recital. Her program was as follows: Capriccio, op. 76, No. 1 (Brahms); waltzer-caprice, op. 37, No. 2 (Grieg); "La Jongleuse," op. 52, No. 4 (Moszkowski); nocturne, op. 44, No. 5 (Rubinstein); novelette, op. 21, No. 7 (Schumann); tarantelle (Zarembski); melody, op. 10, No. 1 (S. Liebling); scherzo (Rheinberger); humoresque, op. 101, No. 1 (Dvorák); "Frühlingslied," op. 15 (Henselt); waltzer-caprice, op. 37, No. 1 (Grieg); "Rhapsodie Hongroise," No. 11 (Liszt). Miss Palmer is to give a recital in Steinway Hall, this city, the 30th of this month.

Madame Ceda Garcia has left San Francisco for New York, where she is coaching with Oscar Saenger preparatory to going on the operatic stage.

MRS. A. WEDMORE JONES.

Frederic Martin's Notices.

RECENT press criticisms on the singing of Frederic Martin, the basso, follow:

Mr. Martin, the bass soloist, is a commanding singer, and, besides having a big voice, which he uses with great care and respect, he has an unusual amount of individuality, which he throws, at pleasure, into his work. He sang the pyrotechnical aria, "Why Do the Nations?" in a grand and mandatory style.—The Republican, Scranton, Pa.

Mr. Martin was in excellent voice, and sang all his numbers delightfully, with a breadth of expression and with dramatic significance that only the true artist can give. The aria from "Elijah" was worthily expressed and was accorded favor, while

the Wagner aria so pleased the audience that it was insisted for the encore, which was cordially given. Mr. Martin's voice was clear and expressive at all moments, the pure, deep bass tones a delight, and the phrasing and dramatic intelligence places him high in musical circles.—The Haverhill Daily Gazette.

Frederic Martin, the bass, was a great favorite, and did the most dramatic work of all the soloists, his part of Mephistopheles calling for work of this kind in an unusual degree; but it was fully met, and the generous applause which greeted his work showed the general appreciation. His voice is very full and clear and under perfect control.—The Evening News, Lynn, Mass.

Mr. Martin's basso work has seldom been surpassed in this city, and he was the recipient of repeated ovations. His lamentation in the first part as Manoh, sorrowing over his son Samson's affliction, was among his finest efforts. Another was his challenge to Samson, as Harapha, the Philistine giant, in part second. His voice is one of the largest and most admirably trained and controlled bass voices ever heard in this city.—York Daily Press.

Frederic Martin, the basso, was in excellent voice, and interpreted his score with wonderful accuracy.—The York Daily, York, Pa.

Percy Hemus Winning Laurels.

AT Carnegie Hall, Pittsburg, Pa., Percy Hemus sang with the Apollo Club last week to an audience of over 2,000. Mr. Hemus was received with those marked signs of enthusiasm which are generally accorded foreign artists, being compelled to bow his acknowledgments many times. At a recent concert in Brockton, Mass., Mr. Hemus sang to a crowded house, including Governor Douglas and his staff. The Governor was greatly impressed with his interpretation of "Edward," and spent considerable time discussing the old Scotch ballad with Mr. Hemus after the concert. The following are quoted from the many press notices received:

Despite the fact that Wagner's masterpiece was offered downtown as the fashionable counter attraction, Mr. Hemus was received by an audience that filled every seat in the house with warm enthusiasm. He had a conspicuous part in the program, singing eight numbers which indicated the wonderful range of his versatility. The favorite number on the program was Loewe's charming arrangement of Geoghegan's famous old Scottish ballad of the border days of Wallace and Bruce. It was sung by Mr. Hemus with genuine Highland spirit and with a fidelity to Scottish dialect that proved irresistible.—The Gazette, Pittsburg, March 15.

Percy Hemus, baritone, of New York, was warmly welcomed, and several of his numbers were so much appreciated that he was compelled to return to the stage three or four times and bow his appreciation.—Pittsburg Times, March 15.

The efforts of Mr. Hemus were also well received and liberally applauded. He possesses a voice of fine timbre, and his range was excellent.—The Pittsburg Post, March 15.

Mr. Hemus has a remarkable baritone voice, powerful and of splendid timbre, and at all times under the most perfect control. In his first trio he gave a good indication of the possibilities of his voice by singing three distinctly different songs, the heavy harmony of the "Creation Hymn," by Beethoven; "It is Enough," by Mendelssohn, which gave him his first opportunity to give an indication of the dramatic powers of his voice, and "Good Night," by Rubinstein, a song in a quieter, softer strain. They were equally well sung, and the audience was anxious to hear him again. His second trio of numbers were still more varied, including two characteristic compositions by Bruno Huhn, "Denny's Daughter" and "The Grand Match," and "Edward," by Loewe. The last, which was an arrangement from an old Scottish ballad by A. Geoghegan, M. A., of Edinburgh, Scotland, was magnificently given, and will be remembered when other selections on the program are forgotten. In this Mr. Hemus was seen at his best, as it gave him abundant opportunity to display the striking and really remarkable dramatic qualities to which his voice seems particularly adapted, to say nothing of his own fine appreciation of the requirements of such work.—Times, Brockton, Mass., February 15.

Mr. Hemus is a newcomer to the city and his success was instantaneous. His voice is of splendid quality, with good power and range, and of wonderful flexibility. In addition he possesses a true artistic temperament, and his singing is always marked by artistic phrasing and expression. He possesses also a keen dramatic instinct, and this was manifestly apparent, especially in the old Scottish ballad "Edward," as arranged by Loewe, and in the Mendelssohn number, "It is Enough."—Enterprise, Brockton, Mass., February 15.

Pupils of Victor Harris.

GRACE CARROLL, of Plainfield, has been engaged by the Crescent Avenue Church of that city as alto soloist for the coming year, and Frank Croxton, the bass, will continue to be the soloist of the Madison Avenue M. E. Church. Both are pupils of Victor Harris.

CALIFORNIA ADVERTISEMENTS.

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HÔTEL DES CHÂTEAUX,
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March 19, 1905.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

HE novelty during the past week at the Opéra Comique was "L'Enfant Roi."

This is a new opera, styled a lyric comedy, in five acts; the poem, or rather story, for it is in prose, is by Emile Zola, and the music by Alfred Bruneau. The première representation, which took place on Friday evening the 3d inst., met with immediate success.

On a book which is a simple story of bourgeois life M. Bruneau has succeeded in composing almost a great opera. His score is full of vitality and color, the orchestration wonderfully rich and characteristic in treatment. In this "Enfant Roi" the composer has risen above his subject and written poetry to prose. He has imagined some tender and beautiful themes, well constructed; dialogues exquisitely light, motives that are developed magnificently, and rhythms that are strong and characteristic of the scene depicted.

The performance was a success in every direction. The cast was excellent, Mlle. Claire Friché as Madeleine, and M. Dufranne as François carrying off many of the honors. Mlle. Thierry took the part of the boy, M. Périer appeared as Auguste, and Mlle. Tiphaine was Pauline. M. Vieuille filled the role of Toussaint, while Madame Cocyte, Mlles. Vanthrim, Henriquez and Duchêne all contributed their share toward making the ensemble of artists a remarkably good one. The staging was fine, chorus and orchestra deserving of much praise under the leadership of M. Luigini. This production of Bruneau's "L'Enfant Roi" is one feather more in the cap of Albert Carré, the director of the Opéra Comique.

At the Lamoureux concert of Sunday last Teresa Carreño performed the "Fantasie Hongroise" of Liszt with splendid success. Her virtuosity and scintillating brilliancy were much admired and applauded. The program, under M. Chevillard, further included the eighth symphony of Beethoven in F; "Sagesse" (poem of Paul Verlaine), by P. Hermant; "C'est la fête du blé," sung by Mme. Marguerite Picard, first audition; "Prelude to l'Après midi d'un faune," by Ch. Debussy; "Tannhäuser" overture, Wagner; air from "Fidelio," Beethoven, sung by Madame Picard; prelude to "Parsifal," Wagner; three romantic valse, Chabrier, orchestrated by Felix Mottl, heard for the first time.

The Lefort matinee had MM. Baldelli, Pierret, Gaubert and Mimart, Mouquet and Mlle. Richez in the following program: Mozart quintet for clarinet and string; "Cosi amor mi fai languir," Stradella; "Mattutino," Costa, sung by M. Baldelli; piano and violin sonata of G. Leken; "Menuet d'Orphée," Gluck; nocturne, F sharp minor, Chopin; "Airs de ballet d'Ascarfo," Saint-Saëns, for flute; "Lungi dal caro bene," Sarti; "Se vuol ballare," Mozart, sung by M. Baldelli; barcarolle, Saint-Saëns, for violin; cello, piano and harmonium, first hearing; "La Soirée dans Grenade"; toccata, Ch. Debussy, for piano; "Saltarello," Th. Dubois; "L'Abeille," Schubert; "Etude de Concert," Lefort, played by the ensemble of violins.

The other Sunday afternoon concerts of the Conservatoire, Colonne and Le Rey were attractive as usual; but the writer could not attend all at the same time, much as he might desire.

At the Students' Atelier Reunion Sunday evening the following program of music was much enjoyed: Grieg so-

nata in C minor for piano and violin, performed by Rafael Navas and Géza de Kresz (pupils of Wager Swayne and Ysaye). Later Mr. de Kresz was heard also as soloist and proved himself a violinist of much talent and abundant temperament. His choice of pieces included a Bach prelude for violin alone, followed by "Walter's Preislied," Wagner-Wilhelmj; also a showily executed etude in D of Wienawski. Margaret Claire, recently returned from successful appearances in Rome, was heard in various selections by Fontenailles ("Fleurs dans un livre"), Massenet ("Les Oiselets"); Mozart ("Zeffiretti"); Bemberg ("Nymphes et Sylvains"), and the great air from Verdi's "Traviata," which caused an encore to be demanded, though as a rule not encouraged at these gatherings. Miss Claire has a very pure and high soprano voice, well trained technically, and her singing is delightful.

The Rev. Mr. Beach chose "The Near Road and the Roundabout" for his address to the students. When he happened to refer to the "highest type of manhood in America—not perfect but great," there was a spontaneous outburst of patriotic enthusiasm before he could pronounce the name of Theodore Roosevelt, and then the applause became deafening and the speaker was obliged to wait for it to subside before he could proceed with his discourse.

At the American Church in the Rue de Berri L. L. Renwick has been appointed as the permanent organist, a position held temporarily by him since the death of M. Fidèle Koenig. The solo quartet as now constituted consists of Mme. Mathieu, Bessie Bowie, Arthur Alexander (replacing Arthur Plamondon, who had other engagements) and Charles Clark, the director of the choir.

Apropos of Charles Clark. His success at one of the "Matinées Danbé" given last Wednesday at the Théâtre de l'Ambigu-Comique was most pronounced. As typically French in an aristocratic or exclusive sense as are the concerts of the Conservatoire, those of the Matinées Danbé are decidedly French in make up and more popular in attendance because of the larger house and easier prices of admission. On several occasions at the Conservatoire and now at these Danbé matinées Clark has provoked his audiences to great enthusiasm, which speaks volumes for the popular American baritone.

At the last matinée he was heard in "La Cloche" of Saint-Saëns and in "Dis-le moi," a duet by Schubert, which he sang with Lydia Eustis and which was redemanded by the audience. Miss Eustis also sang selections from Gounod and Fauré.

March 22 and 28 Mr. Clark will give two recitals in London at Aeolian Hall. His first program will include Beethoven's "An die ferne Geliebte" (a group of six songs), five songs of Richard Strauss, a group of French and another of English songs. The second will embrace "Eliand" (ten songs) of Von Flieitz, a group of English songs and a group of French selection.

This afternoon at a "Figaro 5 o'clock" Eleanor Page Spencer, a talented fourteen year old pupil of Wager Swayne, is to play William Mason's "Rêverie de Printemps" and a "Liebeswalzer" by Moszkowski.

Madame Marchesi held her monthly reception for March last Sunday. As usual several of her pupils were heard in operatic airs, lieder and duets. After their performances Antonio Baldelli, a well known Italian singing master here, favored the company with some charming contributions.

Baldelli also sang recently in the salons of the Princesse Polignac and the Duchesse Didino.

At the Bodinière Théâtre Aino Tamme, a Russian lyric soprano, has given the first of a series of four matinee

concerts, in which she had the able assistance of M. and Mme. Gustave Wagner, violinists; Edouard Garès, pianist, and Winnifred Willett, accompanist. The concert giver, Mlle. Tamme, who has an agreeable voice, sang with much taste and expression.

Jessie Fulweiler, of Philadelphia, where she studied the piano with Maurice Leefson, and in Paris with Pugno, gave her first piano recital here March 3 at Salle Pleyel. Her program included: Bach, fantaisie chromatique et fugue; Beethoven, sonata, A flat, op. 110; Schumann, novelté in F sharp minor (No. 8); Chopin, nocturne, valse and scherzo in B minor; Liszt, "Venise et Naples," tarentelle. This was certainly an important program to execute, but Miss Fulweiler was quite equal to the task she had set herself, doing the composers justice and her teachers much credit. She has fine executive ability and good musical understanding, playing all her selections with clearness, taste and expression. Miss Fulweiler's first concert was an artistic success, and now that she has come into view she should be heard often.

Mlle. Cécile Thévenet's successes in the provinces continue unabated, especially as Carmen and in "Werther," her medium and lower tones receiving particular praise for warmth and a peculiar coaxing quality. At Rouen and some other places the musical critics vied with one another in singing the artist's praises not only for her beautiful voice and singing but also of her wonderful ability as an actress.

In spite of threatening weather there were many people in the Paris streets Tuesday celebrating Mardi-Gras. On the boulevards the battle of confetti began at 2 o'clock in the afternoon and half an hour later vehicular traffic was suspended.

DELMA-HEIDE.

Liederkrantz Orchestra Plays.

SATURDAY evening of last week the Liederkrantz Orchestra, under Arthur Claassen's direction, gave a concert at the clubhouse on East Fifty-eighth street. Among the numbers played was Lassen's "Fest" overture, the first movement from Mozart's G minor symphony, the overture to "William Tell," a Strauss waltz, "Dreams After the Ball" by Czibulka, a dedication march by Adolph M. Förster and the Japanese national hymn. Alice Merritt Cochran, the soprano, sang an aria from Gounod's "Queen of Sheba" and songs by Henschel and Willeby.

Protection for National Anthem.

ON March 24, in Albany, Assemblyman Tompkins introduced a bill which has a bearing upon the recent controversy in regard to "The Star Spangled Banner." It provides that no text book which contains or shall contain a mutilated or emasculated version of the national anthem, "The Star Spangled Banner," shall be used or circulated in any public school in the State.



The Dramatists.

THE ATHENIAN SOCIETY OF LONDON AND NEW YORK have secured a few copies of that wonderful painting (of which the above is merely a half tone miniature), and will send, free of charge, to the first twenty-five readers of THE MUSICAL COURIER who will send in their names, a perfect copy, in photogravure, size 17x21, on Japan Vellum, ready for framing. This is done to announce the completion of the ATHENIAN SOCIETY'S gigantic undertaking, that of translating and arranging for private use the "Dramas" and "Operas" of every nation on earth. Advance sheets, illustrations and history of same will be sent free of charge to each applicant who will send their name and address to JAS. P. BOYD, the American Director of the ATHENIAN SOCIETY, 853 Broadway, New York.

'Round About the Town.

WHAT becomes of our American violin virtuosos after their 'triumphant' return to this country from years of study abroad?" asked the musical Rollo during a pause in his violin lesson.

"Oh, that's a simple question," replies the omniscient teacher, "for after some barnstorming experiences they are usually converted to the eminently respectable life of the average orchestra leader."

And that probably explains why David Bimberg, whose erstwhile admirers hailed him as a second Paganini, is now leader of a band of musicians in a little Yorkville theatre. It is without doubt one of the most artistic orchestras in the city despite the fact that its members have been under Mr. Bimberg's leadership for only a short time. Some of the high class theatre orchestras that commit musical assault and battery on audiences could get a lesson in refined expression and interpretation minus noise from this little orchestra. Although its soft, soothing harmonies would not interfere with conversation, the audience for the most part are silent listeners to the varied program of semi-classical and popular airs. The strains of the violin and 'cello pulsate daintily like the sounds of ball-room music drifting into the romantic nooks of a private conservatory. Occasionally the first violinist, à la Strauss, modestly faces the audience and exquisitely plays "The Last Rose of Summer" or some other popular song. In response to encore demands he plays it again more softly and sentimentally, until the last sweet strains are mere wraiths of music. These little effects make it seem more like a concert than brief entr'acts selections, and Mr. Bimberg ought to be congratulated for his novel idea in making an orchestra less circus like than the average.

M. Pinard, pianist, has taken to playing a five octave marimbaphone. Might stand for his playing a swatolian-esque or something as simple, but even his best friends consider that the marimbaphone is too much. It is real reprehensible.

The Rienzi Glee Club is a conservative body of young men singers who meet weekly for the study and practice of glees, part songs and choral selections. The club has given several annual concerts with some eminent soloists. Many of its former solo singers are now prominent in musical circles in this and other cities. This year the membership is much smaller than usual, but comprises about thirty excellent voices. It has an extensive library of music in its headquarters in East Eightieth street, and some of its favorite pieces are the "Rienzi Battle Hymn," Lacombe's "Estudiantina," "Soldiers' Chorus," by Wagner; "Gipsy Life," by Schumann; "Night Witchery," by Storck; "Robin Adair," arranged by Dudley Buck, and selections from Handel's oratorios. The club's next concert will be given on April 29.

The officers elected for this year are: R. B. Eilenberg, president; Joseph Rosenthal, vice president; J. E. Werner, financial secretary; J. W. Freedman, corresponding secretary; Richard Ebers, librarian, and Henry J. Koenig, director.

A. Donaghy, the baritone, was visiting a city court the other day when a young street gamin was taken into custody by a bluecoat for some small depredation. "If you are going to send me up for a term, judge," said the youngster, "make it the Protectory, 'cause I'd like to play in the band there. I want to be a musician."

Maximilian Lichtenstein-Koevessy, the Hungarian violinist, formerly of Stratford, Conn., now resides on Washington Heights. Mr. Koevessy is well known in musical circles as an able violinist, orchestra leader and composer of several successful works for violin and orchestra. He

has just finished composing the score of a three act romantic comic opera, entitled "Floretta," which is scheduled for production next fall. The locale of the opera is Spain at the time of the Napoleonic invasion, and the composer is said to have given the work a clever musical setting. The libretto and lyrics were written by Henry K. Evans.

Eugenie Simonson played Dvorák's "Humoresque" and "Reminiscence" from "Tannhäuser" with fine display of technic and feeling at the Professional Woman's League musicale last Friday afternoon. Ralph Stamy, a powerful bass singer, gave the "Clang of the Forge" and two D'Hardelot songs. Archie Gunn sang some English topical songs in jolly style. Louis Green, violinist, played Hungarian airs and was accompanied by Andre Benoit.

T. Arthur Miller, organist and choir director of the Scotch Presbyterian Church in West Ninety-sixth street, has been re-engaged for the ensuing year.

Charlotte Lunn, soprano; Mrs. Charles G. Braxmer and Neville Bier, pianists, were the soloists of the Mrs. E. Alvertus Miller musicale at 32 West Ninety-fifth street last Saturday afternoon.

Pupils of Mr. and Mrs. C. H. Rivers, Jr., gave a musical entertainment at the League Hall on Saturday afternoon before an appreciative audience. Some of the most pleasing numbers were Denza's "May Morning" and Lehmann's "You and I," delightfully sung by Arthur Bradley; "Grandma's Menuet," by June Love; "New Mown Hay," by Florence Hall; Meyer-Helmund's "The Vow," by Ethel Dickey; "Grey Meg," by Laurel Rivers, by Helen Dickey, and ballads by Sarah Josephson, Edna Haaren, Lenore Tarbox, Gladys Lyons, Viola Lyons, Edward Downs, Lenora Mayer, Waltona Wilkins, Annie Calisher, Evelyn Hall, Dorothy Seaver and Norma Munsel also took part and did credit to their teachers. Lillie Caldwell was a capable accompanist.

Elizabeth A. Mayer entertained a score of her uptown friends with an informal musical last Saturday evening. She was assisted by the Misses M. Ellis Dodge, Emily Rose, Emma M. Mayer, Caroline L. Mayer and Nellie R. Dunn, of New Brunswick, N. J.; George A. Smith, William A. R. Nesbit, James H. Mulvey, Clarence W. Goodwin, Howard Hoff and Harry Mayer.

Grace de Forest, soprano, gave a musicale that was enjoyed by her friends at her residence last Tuesday evening. Among those who took part in the informal but artistic program were Lillie Kehoe, soprano; Mrs. R. D. Kehoe, pianist; Thomas Toafe, baritone, and Robert Kehoe, bass; Harold Post, William Moore, Mrs. de Forest and Mrs. George W. Moore.

John J. Lindley, a tenor pupil of Ida Whittington, will make his debut in a concert in the Casino Hall, West 124th street, tomorrow evening. He will sing a group of classical ballads and will be assisted by Miss Whittington, contralto, and P. Owen's orchestra.

Constance Hillman, soprano, charmed the guests of Florence Bissell with her singing of old English folksongs last Monday evening. Mrs. Hillman is from London, England, and during her short sojourn here has sung in numbers of drawing room musicales with much success.

Leo Montague Baum is another young tenor of uptown circles who is making an excellent impression with his fresh voice and pleasing method of ballad singing. In addition to his singing he cleverly entertained a large audience at the Logeling last Saturday evening with his musical monologue entitled "The Next Morning."

"An Evening of Irish Music," by Marus O'Donnell, baritone; John Barry, bass; William F. Quigley, bass; Louise Gensheimer, soprano, and Mary McDonald, soprano; Mrs. J. Gensheimer, contralto, and Morgan Callahan, tenor, attracted a large audience in Columbus Hall, on Friday evening of last week. "Shamus O'Brien" and "Battle of Fontenoy" were Mr. O'Donnell's numbers. "Tara's Halls" and "Killarney" were charmingly sung by Miss McDonald. Mr. Quigley dramatically sang De Koven's "Armorer" and "Father O'Neill." Solos and duets were given by Miss and Mrs. Gensheimer.

Edward Millet and his Strollers' Glee Club gave a concert at 61 Manhattan street last Thursday evening. The program was enlivened with glees, choruses and ballads by "Bobbie" Mitchell, baritone; German songs by Herman Witter, English ballads by Frank Prevost and Scotch songs in dialect by Alexander McGregor.

Helen O'Donnell will give a musicale-lecture on "Irish Music" at 241 East Nineteenth street tomorrow evening at 8 o'clock.

An informal musicale was given by Mrs. John L. Woods, 2161 Fifth avenue, last Tuesday evening. Frank Marron, baritone, and John L. Woods, bass, sang duets and solos pleasingly and Mrs. Woods, pianist, played selections by Beethoven, Chopin and De Koven.

Mary S. Saunders declares that a musical education, especially knowledge of the piano, is a great help to young women who seek self support by typewriting. As the acknowledged "dean of the typewriters" Mrs. Saunders speaks from long observation in which she finds that invariably a skilled pianist of fair education makes a successful typewriter.

J. D. Loris has struck the king pin of novelties where the freak piano is concerned. It is a rapid fire piano played by Sharpshooter Loris in his studio in the Broadway Arcade. Loris takes aim with his magazine rifle, and waving the auditor back, he drops to one knee and shoots lead into the devoted piano. You then become aware of the fact that through the air floats the melody of "Comin' Thro' the Rye" and the keys flutter up and down as each shot strikes home. Sixty shots are required to play this tune in thirty-five seconds. If the audience prefers "Cavalleria Rusticana" Monsieur Loris will oblige with that, though it requires 120 shots from three rifles. Upon removing the front board of the piano, thirty-eight small targets are revealed, which connect with keys in the range of three and one-half octaves. It is a patented invention, and besides rebuilding the piano Mr. Loris had to invent a magazine rifle to hold forty cartridges in order to play classical music.

What would Paderewski say to this?

Albert Mildenberg, pianist and teacher of this city, is the recipient of many congratulatory letters from all over the United States from piano teachers who are using his new compositions. The latest one, published by Schirmer, is called "Astarte," an intermezzo of the type that will interest all young pianists. It has been unusually successful, and it has been played by all the orchestras. The other is called "The Water Ways of Venice," a charming little barcarolle which has found sweet favor among the teachers. Mr. Mildenberg, being a pianist and busy teacher himself, knows what will be best suited for piano students, and has provided several compositions which just fill the bill.

Gadski's Busy Season.

MADAME GADSKI has forty-one concert appearances to her credit this season and looks cheerfully forward to thirty-three more before she returns to Germany at the beginning of June. She is to sing in concert again next year. Meantime Munich will probably have the honor of hearing her first in an opera which she has been studying enthusiastically for two years. The opera is "Tristan und Isolde." During the present season she has devoted her leisure time to completing the studies she made under Felix Mottl.

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BUFFALO.

226 WEST UTICA STREET,
BUFFALO, March 24, 1905.

AN excellent program was presented at a recent piano recital by Tracy Balcom, assisted by Josephine Dell-Lampe, soprano, and J. B. Bodenwalt-Lampe, violinist. Mr. Balcom's interpretations are expressive, so that it is hard to realize that the instrument used is a Pianola, so closely does it resemble the piano manipulated by skillful fingers. His selections were the "Allegro Brillante" in A, op. 92 (Mendelssohn), Bendel-Brahms "Cradle Song," De Koven's "Robin Hood" overture, a Widor waltz, and three Chopin numbers. Mrs. Lampe sang Mozart's "Voi Che Sapete," and two songs with violin obligato by her husband.

Wednesday night the younger pupils of Jaroslaw de Zielinski gave a piano recital at his home on Auburn avenue. The composers considered were Bach, Wolff, Lack, Reinecke, Borowski, Rhode and Grondahl. The pupils participating were the Misses Kudlicka, Grodzinsky, Young, Rengel and Walker, and the lads were Barton Parry and Burt Butler.

The 4 o'clock "half hour" recitals Sunday at the First Presbyterian Church are much enjoyed. W. S. Waith, one of our organists and composers, is the director. Sunday selections were given from Rossini's "Stabat Mater," "Cujus Animam" (tenor), Raymond Reiser; "Pro Peccatis" (baritone), "Eia Mater" (bass), George Sweet, and quartet, "Quando Corpus." Miss Tyrell is soprano and Clara Barnes-Holmes alto. The voices of these two women blend beautifully. This program was further enriched by Mr. Waith's playing of his latest composition for the organ, "Reverie."

Owing to the illness of Nina Davis, accompanist, Otto Dupernell has been obliged to postpone his violin recital until further notice. He has a new violin composition of his own which he submitted to Ysaye when he was here.

Monday night there was a threefold attraction at Loud Hall on Main street. The Chase & Baker piano player was used in combination with the fine Knabe piano which was used by d'Albert when he played here at Convention Hall. This combination insured a brilliant result. The soloists were Laura D. Minehan, a special favorite, and F. J. Colber, a member of the choir of the Prospect Avenue Baptist Church. The hall, which is a large one (and its capacity was overtaxed), will have to be made larger if the audiences continue to increase in size, as they are apt to, for Mr. Loud and his assistants are extremely courteous and try to promote the comfort of all.

Clara E. Thoms announces an evening of folksongs and ballads to be given at the Niagara Hotel next Tuesday night. The ladies who will sing are Mrs. Charles Arthur Spaulding, Wilhelmina Perrine, Martha Allene Davis, Carrie Tallman. Mrs. M. D. Cooke will play three piano numbers. The national songs will be Scotch, French, Italian, Spanish, Russian, Bavarian, Irish and American.

Mary M. Howard, supervisor, and Sophie Blakeslee, assistant supervisor of music in our public schools, are to be commended for the practical way in which they are acquainting children with the æsthetic and historical value of music study. Credit is due to the originator of the plan pursued, Frederick Houghton, of No. 7 School. Under the guidance of grade teacher a famous composer is studied, short biographical sketches prepared; any one of the pupils sufficiently advanced in music plays compositions of the master. The special teacher supplements the pupils' program with a talk on the same subject and musical illustrations. This winter the pupils have studied Beethoven, Chopin, Haydn, Strauss, Wagner and many others. A very lively interest has been awakened in all that pertains to the subjects chosen. Miss Howard's proficiency as composer, organist, director and teacher qualify her to an unusual degree to make this experiment a success.

Carl Stephan has resigned his position in St. Paul's Cathedral choir. Frank S. Pierce has been engaged instead.

Sunday night the oratorio of "Rebekah" was presented at the Lafayette Avenue Presbyterian Church, under the direction of George R. Carter, organist. The soloists were: Dr. J. O. Frankenstein, tenor; Charles McCreary, bass, and Florice Marie Chase, soprano. This same oratorio was received with a great deal of enthusiasm at Ocean last week. Miss Chase sang last week also in a concert given by Angelo Read, director of the Westminster Choral Society of this city. Her songs were "An Open

Secret" (Woodman), "Lullaby," and "He Loves Me" (Chadwick).

Hobart Weed, who at one time had charge of musical affairs at St. Paul's Church, has returned from his trip to the City of Mexico, greatly improved in health. While there he met the veteran teacher James Nuno, who has been spending the winter with old friends. He enjoys being the idol of the people, who pay homage to him as the composer of the Mexican national hymn. Mr. Weed was also the recipient of kindly attention from President Diaz, the Governor and other dignitaries.

VIRGINIA KEENE.

Criticisms on a Pianist.

HERE follow some more favorable criticisms on Mark Hambourg:

One could not imagine a more superior interpretation than that of Mr. Hambourg—strength of sound, suppleness of touch, rhythmic energy, contrasts of sonority, unbridled imagination and brilliant colors. . . . The enthusiasm of the audience was crescendo and the applause was rinforzando.—L'Indépendance Belge, February 6, 1905.

Since the never to be forgotten Rubinstein, I do not think that I have ever heard the piano sound as it did under the fingers of this young virtuoso. He has strength of agility, a sustained singing beauty of tone, also a dazzling neatness of attack. . . . His success was enormous. The public, swept off its feet, recalled him and gave him such an ovation that he added an encore piece—Petit Bleu, February 6, 1905.

Apocryph of M. Hambourg, one has already mentioned the name of Rubinstein, to whom he has been compared. A young Rubinstein then, with native seizing qualities of tone, of devilry of body, an astonishing sureness of attack, an unheard of mechanism of ease and volubility, but with youthful exuberances, and an independence of ways of rhythm which constitute a mark of personality.—L'Etoile Belge, February 6, 1905.

Hambourg is still brimming over, but with charm and with valuable contents. Certainly Clara Schumann plays the A minor concerto of Schumann differently, but though Hambourg, in his youthful exuberance, sometimes uses too big a dose of his unlimited virtuosity, still, let him have his own way. He is not an absolute technician. Parts of the allegro and the middle movement showed that the virtuoso has not only a great temperament, but also heart and feeling. His interpretation showed that there are several ways to Rome! Wonderful is his rhythm and his extraordinary richness in nuances. Only absolute ignorance can say that the virtuoso can only play Tchaikowsky and Saint-Saëns, though perhaps these composers are nearer to his Slavonic nature than the German romantic school. I am sure that the young heaven sterner will work himself up to the highest step of the absolute artistic perfection. The artist got showers of applause and enthusiastic recalls.—Signale, January 11, 1905.

After his orchestral concert Mark Hambourg gave his first piano recital, of which I heard the Beethoven C major, op. 53, and the Handel variations and fugue by Brahms. Mark Hambourg possesses without doubt tremendous talent, an enormous technique, bravura and sense of presenting big works in a big way.—Allgemeine Zeitung, January 21, 1905.

I visited Mark Hambourg's second recital and recognized the qualities which the young artist showed in his first appearance; great technique, big temperament and insight of musical depth.—Berliner Tageblatt, January 16, 1905.

Among piano players the one who makes himself talked about most is Mark Hambourg.—Neue Zeitschrift für Musik, January 18, 1905.

In Beethoven Saal Mark Hambourg gave his second recital, which brought him great success. His name should be placed among the serious artists. He has a colossal technique, which makes virtuoso pieces by Liszt and Chopin give him no difficulty. He earned loud and enthusiastic applause.—Freie Deutsche Presse, January 16, 1905.

With an overflow of temperament and physical strength, Mark Hambourg, the well known keyboard hero, treated and fascinated his audience in Bösendorfer Hall on January 4. His gigantic program included also the Handel-Brahms variations. He delighted his audience most with Chopin pieces, which left the strongest impression.—Freundenblatt, January 16, 1905.

Durno-Collins in Springfield.

MRS. JEANNETTE DURNO-COLLINS appeared in a recital at Springfield, Ill., March 8. Some press comments read:

Mrs. Collins is a pianist who has been playing important recital and festival engagements for some seasons since her return from a long period of study abroad, and is widely known in this country. Last evening she played three numbers or groups which brought out many phases of her beautiful musicianship.

Mrs. Collins appeared as an artist of refined type, combining the vigor generally expected from a man. Her mastery of the instrument is complete in playing the literature represented above, and there is never a time when her conception of the work is cramped by inadequate technical resources to produce it. Her playing of the introduction to the concerto was poised to a certain majesty that is not always within the power of an artist to conjure up. Going on through the concerto she played brilliantly without ever losing her conception of the beautiful.—The Springfield Journal, March 9, 1905.

Mrs. Collins is a mite of a woman, and one wonders at the power she has in her hands. She is a brilliant performer on the piano, and her reading is faithful. Her execution was equally good in the beauties of Chopin and Saint-Saëns as in the light, airy touches of MacDowell.—The Illinois State Register, March 9, 1905.

SPRINGFIELD NOTES.

SPRINGFIELD, Mass., February 21, 1905.

THE Damrosch-Gadski lecture-recital last Monday at the Court Square Theatre was thoroughly enjoyed by the somewhat meagre audience that was attracted by the two famous participants and the delightful exposition they gave of "Tristan and Isolde." Mr. Damrosch illustrated the principle motifs at the piano, at the same time keeping up a running explanation of the text in a pleasing manner. Madame Gadski sang in her usual style. It is to the musical shame of this city that first class attractions of this nature do not receive better patronage.

Arthur H. Turner, of the Church of the Unity, gave his sixty-third organ recital at that church last Monday, when he was assisted by Nannie Cram Chapman, soprano. The principle organ numbers were Bach's fantasia in G minor and Borowski's suite in E minor, while Bizet, Du-bois, Guilman and Barnby were also represented. Mrs. Chapman sang "Hear Ye, Israel," from "Elijah," and songs by Lang and German. Mr. Turner played at the opening of a new organ in Ludlow, Mass., this week.

The talented blind pianist Arthur Washington, who won the first scholarship in piano playing at the Hartford Conservatory of Music, gave a recital at Chicopee Falls, Mass., the 22d, being assisted by Louise Richards, of Brooklyn, N. Y., soprano, and a pupil of Theo. van Yox.

The Springfield Symphony Club, under Emil Karl Jansen, will assist the Schubert Club, of Holyoke, at a concert in that city March 29.

The Vecsey concert will take place Wednesday, April 5. MYRON A. BICKFORD.

Edward Barrow's Notices.

EDWARD BARROW, the tenor, continues singing in all parts of the country, always very successfully. He was the tenor soloist at the last Maine festival with Schumann-Heink and the following attests to the impression he created:

MAINE FESTIVAL NOTICES.
Associated with Madame Schumann-Heink was Edward Barrow, a tenor, who sang "Lend Me Thine Aid," the recitative and aria from Gounod's "Queen of Sheba." No one who had heard him the previous evening in a minor role in the opera was prepared for the treat in store in hearing this sterling artist. He has a beautiful tenor voice, ample in the middle and upper registers. He gave his solo with conviction.—Manchester Mirror and American.

Mr. Barrow was another star in the galaxy of artists on the festival opening night. He has a voice of musical sweetness, combined with a rare musical temperament, which roused the audience to enthusiasm, and won favor for him at the start. His sweet, sympathetic voice, excellent interpretation and clearness of enunciation make him a most noteworthy artist.—Portland Daily Press.

He sang the aria with marked power and effect. He has a robust tenor voice of ringing, sonorous quality, and displays in using it the solid method of the English oratorio school. Moreover, he has the temperament and the dramatic instinct, which were in evidence in this finely rendered aria.—Portland Eastern Argus.

If we were pleased Monday evening, we were filled with delight in this instance. He sang a group of songs, in each of which he disclosed to us a most artistic conception, and in the "Border Ballad" he brought the cold chills and erect hair which accompany an intensity of emotion.—Burlington Free Press.

Mr. Barrow's voice is all that has been claimed for it—sweet, virile, possessing great range and used with artistic comprehension.—Burlington Daily News.

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WASHINGTON.

WASHINGTON, D. C., March 24, 1905.

THE Washington Choral Society gives its concert on Sunday evening. Francesca Kasper will make her debut. All wish her well. Campanari as soloist, a mixed program of varied, good music, a chorus of 175, rehearsals and orchestra direction in the hands of Josef Kasper, union with the Musical Art Society of twenty picked voices in special program directed by Mr. Wrightson, and an audience sympathetic and interested, are features pertaining which augur success. Dr. Anton Gloetzer has been faithful and intelligent accompanist for the rehearsals. The lack of a temple of music in which to present the work done is felt by the Choral Society of Washington, as by all other musical enterprises in the District. Ste. Cécile send that this continual cry may be stopped in the near future. In view of the admirable, intelligent and generous people acting as leaders in all these enterprises as honorary directing and sustaining members, it is impossible that this condition of things should last. Who, where is the "right man," the "right woman"?

More cries for a decent hall will arise on the coming of Madame Galski, with the Pittsburgh Orchestra, under Mr. Paur, arranged by Katie V. Wilson for April, and where the fragment cabbage, turnip, ham and potato of Convention Hall will mingle with the strains from Parnassus; also when the Hofmann-Kreisler concert takes place, through the energy of Mr. Philpitt, forcibly in a theatre at an afternoon hour when all those who wish to go will be unavoidably detained, music teachers with paying pupils, department people with government work, society people with affairs and colored people the remainder of the population, at various avocations, including all the above.

Oscar Gareissen, in Lenten lectures, talks and counsels as only he can give, and Thomas Evans Greene in his first Washington recital, with most attractive program, will take refuge in the Raleigh Hotel. Susanne Oldberg, a favorite with an immense following will seek shelter in a fencing parlor, in a concert recital with and without pupils, for which all Washington has pined the entire season. Little Margaret Veitch, one of her professional pupils, will invoke the hospitality of a plain woman's clubroom. Otto Torney Simon is fortunate in having one of the élite private music rooms of the capital at his disposal for his Polhymnia concert, one of the music events of the season. Stephen Kübel and Dr. Bischoff are fortunate in having church roofs and floors with real pews in which to assemble their hosts of admirers. Edward Varela and Mrs. Robbins, choirmaster and organist of St. Thomas (the former nephew of John Philip Sousa), have a like privilege in the proposed fête in which "Attila" will be produced, and for which a stringed quartet will be used to supplement minor organ-loft deficiencies. Fräulein von Unschuld, always military by heredity, flies to the militia armory. Miss Cryder and Frank Norris Jones are among those who sail away altogether to Europe by early steamers.

Johannes Miersch has prospered well in his short stay in Washington. He has a large and growing class of pupils, serious students of violin. Wherever he has appeared he has met with enthusiastic reception. He is spoken of as one of the "authorities" upon his instrument, a musician trained and experienced, and he has made his way into many private salons where good is spoken of him. He is now engaged to play, as soloist, of course, at the Easter

concert of the Orpheus Singing Society in Atlantic City, Louis Kroll conducting. He will play the Mendelssohn concerto, a romance by his brother, and his own concert polonaise and gavotte for violin. This artist will also appear in the next Sonneck lecture-recital on Guillaume Lekeu in a few days, and in Margaret Veitch's song recital in April (in a ballroom by the way). Mr. Miersch's press notices, European and American, are most flattering and from authoritative sources. He is personally liked.

Hélène Travers Maguire, of Washington, is a young singer who desires the recognition of managers and the public as result of careful and expensive training at home and abroad. Her preparation has been for stage work, and attention has already been attracted to her by musicians in power. Of strong musical instinct, she was a pupil in New York at the Thurber Conservatory, where M. Capoul suggested the supplemental training with Bimboni in Italy, who was and is unsparing of praise for the student. Work was later carried on with the same master in the Boston Conservatory, where a debut was made in operatic selections with accompaniment of the Boston Symphony Orchestra. Press notices reflect favorably this effort. Philip Hale and Victor Harris are among those prophesying a bright future. Miss Maguire comes of a distinctly musical family, three brothers and a sister being graduate musicians, although otherwise engaged. Tom Maguire is a great favorite in Denver, where he has received the most flattering temptations to leave a brilliant material life for that of music. Other brothers are organist and cornetist. The sister is pianist. Miss Maguire has the languages, of course. She is worth looking up by those needing her.

Daisy Brown, the soprano of two musical sisters, has the merit of never standing still. Since last heard from she has prepared the opera of "Romeo and Juliette" in French. "Faust" had been previously similarly studied. She has a large repertory of songs in various languages. She is now singing in the choir of St. Matthew's Church (the new), and with her sister Bessie, contralto, is ever progressing happily, amiably and well. Coaching is done with Signor Carozzi, the Italian.

Alys Bentley and Berenice Thompson have prepared a series of lecture-recitals to be given in March and April, including "Old Dance Forms," "Development of the Overture" and "Some Famous Symphonies." Mrs. Thompson is a well informed, intelligent and conscientious musician and charming talker. Miss Bentley will prove a valuable and attractive interpreter. Mrs. A. M. Abbott, the musical lecturer, expresses delight at finding through the columns of THE MUSICAL COURIER many friends and acquaintances whose whereabouts she had lost. Among the most welcome are those of L. A. Towers, of Chicago, a former professor. People should keep in touch with the paper for this if for no higher purpose. One can tell by various lacks the musician who is not also a reader.

No. 803 I street N. W., Washington, D. C., is the address of the pianist Adolf Glose.

Mrs. S. B. McDuffie is steadily growing in popularity, in the size of her vocal classes and in general activity in Washington. She is glad she came here a year ago. Jeanne Nuola sang at Fannie Butterfield's in New York recently. Miss Wilmuth Gary, pianist, played at a recent meeting of the Music Lovers' Knot. Miss Gary is a daughter of Thomas A. Gary, of Galveston, Tex., and possesses a medal for composition awarded at the World's Fair in Chicago. Miss Patterson is singing in New York.

Genevra Johnstone-Bishop, of the Washington College of Music, has returned from a tournée little short of triumphal through the South, extending to Florida. The entire month of February of next year is booked as a result, covering the South and Cuba. Miss Arley Mott, a favorite accompanist brought by Mrs. Bishop from California, aided in and shared this success. Gertrude Davis, a soprano, is a protégé of Mrs. Espita Daly, singing

much in the latter's affairs, in connection with Norman Daly, the pianist, son of Mrs. Daly.

Jesse Arnold, of Virginia, is a young basso under the tuition of Mr. McDuffie who is making rapid and satisfactory progress. "It is a delight to teach him," says his teacher. Anna Goldsborough, also a Southern girl, is progressing well at the College of Music. Mrs. Wm. Lauck White is a gifted pupil of Herndon Morsell.

Fitzhugh Coyle Goldsborough, son of Mr. and Mrs. Goldsborough, of Washington, has just given his second concert in Vienna after graduation in violin from the conservatory there. His press notices are always full of praise and encouragement. It is time this young man were returning to show his own country people what he can do. Miss Unschuld is going on a tour with her illustrated concerts. Louise Colbourne is teacher of the Fletcher piano work at the McReynolds School. Miss Koehle is violin professor. The school is one of the most prosperous in Washington.

Special mention should be made of Mlle. Harden-Hickey, the singer of whom so many in Washington are now talking. She is Parisian, born of French-American parentage, learned English as a child in this country, was reared in a convent abroad, and now returns to fill a place here as vocalist of new and attractive type.

All musicians who take an interest in THE MUSICAL COURIER help the paper to take an interest in them and in music.

FANNIE EDGAR THOMAS.

Witherspoon in Cleveland.

EXTRACTS from criticisms of Herbert Witherspoon's appearance in Cleveland, Ohio, read:

Herbert Witherspoon was really the musical oasis of the evening. His conception and singing of the part of Satan was sardonic and dramatically effective. Moreover, there is a resonance and virility in his voice and style that distinguishes the real artist.—Cleveland Press, March 9.

The soloists practically carried "The Beatitudes" through to glory, and this is especially true of Herbert Witherspoon. Mr. Witherspoon was in excellent voice and his portrayal of the role of Satan was superb. His rendition was perfect in every way, he even going so far as to create facial expressions that would coincide with the text, Satanic like, so to speak. Truly an excellent interpretation and one that lacked nothing. Mr. Witherspoon's voice sounded beautiful and large in this great big barn, and the resonance vibrated to every nook and corner in the armory. Cesar Franck must have had some great basso in mind when he wrote the Satan part of "The Beatitudes." Mr. Witherspoon's singing was glorious and Wednesday evening's concert added another laurel to his already large wreath of solos in religious works.—Cleveland Town Topics, March 11.

Herbert Witherspoon was easily the star of the performance, singing the role of Satan and the Angel of Death.—Cleveland World, March 9.

As Satan and the Angel of Death, Mr. Witherspoon fulfilled all requirements, his magnificent bass voice and his dramatic ability working together to give his parts rare strength and impressiveness.—Cleveland Leader, March 9.

Herbert Witherspoon, who sang the bass part, was quite as effective and popular as ever.—Cleveland Plain Dealer, March 9.

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"FLORODORA." "Babes in Toyland" and "Peggy From Paris" are this week's additions to the local string of musical productions. All of them have formerly been well patronized by Broadwayites, but the first mentioned is somewhat of an old friend in a new costume. And once more that witching sextet puts the question as to there being "any more at home like you," the present sextet evidently answering the query by showing five more samples of the "Florodora" show girl species, Gertrude Douglass being the only "original" member.

The production having been revived in a lavish manner will probably have another long run at the Broadway Theatre.

It is now more than three years since "Florodora" completed the phenomenal run of fifteen months in Broadway. Since then three companies have been touring the country continuously and there is no city or town in the United States or Canada that can boast of a Town Hall or an "Op'ry House" where this popular musical comedy has not been seen. The number of original "Pretty Maidens" is beyond computation, but in the new "Florodora" the members of the sextet do not claim to be even "almost originals." The pen of no aspiring play tinker has tampered with the merry wit and bright humor of Owen Hall or the entrancing music of Leslie Stuart. In other respects the revived production of this popular play is new in every detail. There are new costumes, new scenery and new stage settings. In every respect the new "Florodora" is produced as elaborately as was the original production in the Casino four years ago.

As the designing society widow in search of a second husband, Adele Ritchie plays the part in a manner entirely different from any actress who ever before essayed that role. Gilfain, the aspiring millionaire, now is in the hands of Henry V. Donnelly. Cyril Scott, Maude Lambert, Elsa Ryan, Phil Ryley and Lillie Collins are other of the principals, and there is a singing chorus of sixty trained feminine voices.

"Babes in Toyland," which New Yorkers seem averse to parting with, has come back to the Grand Opera House, giving West Siders their first opportunity to hear the tuneful score and view the rollicking beauties who impersonate the beloved juveniles of nursery lore. Aside from the music there is Glen MacDonough's consistent libretto and Julian Mitchell's stage management to be reckoned with in providing amusement. The cast remains practically the same as when "Babes in Toyland" last was seen here. Among the principal members of the company are Ignacio Martinetti, Bessie Wynn, Mabel Barrison, May de Sousa, Marguerite Ferguson, Charles Guyer and Gus Pixley.

There is certain, sane amusement in "Peggy From Paris," who pays her first visit to Harlem in the West End Theatre this week. George Ade's bright wit and the melodies of Will Lorraine will be better appreciated after a personal

introduction to "Peggy From Paris." The musical numbers have become immensely popular, especially the male chorus, "College Days," by Percy Bronson, tenor, and the song "Emmaleen," in which Cicero J. Grampis is assisted by a score of pretty girls. Then there is the duet "The Girl Who Comes in From the West," and "Heine," which has been sung and whistled everywhere. "Lil, I Like You" is another hit, as is the chorus "Imported? Yes, We Are."

"Buster Brown" continues to hold high carnival in the Majestic, aided and abetted by his faithful friend Tige, and afternoon audiences of women and children and night attendance of grown-ups have been crowding the Playhouse on the Plaza, at the sign of Columbus. The Friday 3 o'clock matinee, which it was found necessary to add each week to the regular list of afternoon performances, has proved popular and will be continued indefinitely. Emma Francis has succeeded Flossie Hope in the role of Susie, and John W. World is to follow John Young in the part of Rocky O'Hare. The second edition of "Buster" is now in active preparation.

As several of the principals now appearing in "The Duchess of Dantzic" are needed in London to prepare for his forthcoming productions, and rather than continue the engagement at the possible risk of marred the excellent impression already made here, George Edwardes has announced by cable the last three weeks of "The Duchess of Dantzic." This opera has peculiar powers of attraction, in that it possesses many of the sterling attributes of light opera, as well as an undertone of music drama.

Julian Mitchell rehearsing "Babes in Toyland." There are three comedians in the company, all of whom are trying to secure the "point of vantage":

"Gentlemen, gentlemen, I assure you that this stage is strongly built. You are just as safe on the sides as in the centre."

Fenelon E. Dowling has composed the inevitable "Buster Brown" song which will be sung by Master Gabriel and the mixed chorus in the Majestic Theatre this week.

Marie Cahill has introduced another new song in "It Happened in Nordland." It is another of Kenneth S. Clark's catchy melodies and is entitled "Coonland."

"Venus" is to be the name of a new comic opera now being written for Edna Aug.

E. Presson Miller Musicals.

MARKED improvement in every case characterized the work of pupils at E. Presson Miller's musicale. Some new pupils are heard each season. Among them Minnie Pierce's promising soprano voice and the mezzo voice of Elizabeth Agnew won favor. Mr. Hardy (first time) uses his tenor voice with taste. Miss Parke's high coloratura voice was well displayed in a Verdi song. Miss Johns sang her songs with effect. Mrs. Richards sang a Rossini number with ease. Miss Smith uses her voice with good judgment. Miss MacArthur's alto voice has greatly improved. Miss Lovell sang a Franz song with artistic musicianship. Mrs. Brooks' use of the pianissimo was good. Miss Kirkby's coloratura voice is one of the best, as shown in "Bel Raggio" and the "Mignon" polonaise. Messrs. Meltzoff and Brines, bass and tenor respectively, have good voices.

MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., March 24, 1905.

AN organ recital was given Wednesday evening, March 15, at St. Paul's Church, by Gottfried H. Fenderlein, assisted by John Ravenscroft.

Miss Chandler, a student of the Northwestern Conservatory of Music and a pupil of Miss Dobyns, gave a recital at Conservatory Hall, Dayton Building, Wednesday evening, March 15. Miss Chandler was assisted by Mr. Fornes, baritone.

Creatore will appear in Minneapolis with his famous Italian band at the new Auditorium, April 7 and 8. He will have as soloist Joanna Barili, soprano. Creatore and his band will appear under the auspices of the Journal Newboys' Band.

The Minneapolis Symphony Orchestra closed their series of concerts at the new Auditorium Tuesday evening, March 14. Madame Galski, the soloist, was graciously received. Mr. Oberholfer played the accompaniments.

The Thursday Musicals instead of the regular program Thursday morning, March 16, listened to a lecture by William M. Crosse on "Parsifal." C. H. SAVAGE.

Dr. Neitzel in Leipzig.

THE following press notices in praise of Dr. Neitzel are reprinted from Leipzig newspapers:

Had yesterday's concert by Dr. Otto Neitzel not been so artistically lavish as, indeed, it was, he would still deserve thanks for having brought forward F. W. Rust, and especially as piano composer, for the first time. In the Bach-Tausig toccata and fugue the excellent qualities of the player were manifested, his great strength and endurance, the fullness of his tone and the dexterity of his technique; while the performance of Beethoven's op. 111 was a still further proof of his remarkable powers of execution. Here the pianist showed himself also a sympathetic musician of fine perception. Keeping the thematic conditions and the prominent lines of the structure well before his eyes, always endeavoring to bring forward the spirit of Beethoven, the player displayed so much intelligence and style, and such deep perception, that his performance must be characterized as quite significant. Beethoven's gigantic sonata was the artistic crowning point of the evening.

Taken all in all Dr. Neitzel is a pianist to whom modern technique is the willing tool for the accomplishment of a truly musical interpretation; a player who always knows what he wants, because he knows the piano exactly and the limits of its powers of expression, an artist in the best sense of the word.—Leipzig Tageblatt.

The well known and esteemed musical scholar, Dr. Otto Neitzel, of Cologne, gave a concert yesterday evening which, to judge by the numerous attendance, had awakened lively interest in the artistic circles of Leipzig. The performances succeeded in holding the audience to the end and were crowned with a gratifying artistic success. The pianistical performances of Dr. Neitzel merit every recognition. He is, in the first place, a thoughtful pianist, whose point of sight on the side of intelligence is to give the most perfect interpretation possible of the piano composition. His technical skill is with him more or less a means to an end; it never obtrudes in the foreground, but is always at the service of an enlightened, truly artistic interpretation. His finest performance at yesterday's concert was his rendering of the last Beethoven sonata (C minor, op. 111), which certainly makes the highest claims and demands. He played the introductory "Maestoso" wonderfully; in the following "Allegro" he unravelled the tangled technical problem with absolute certainty; the performance was never wanting in clearness, and the entry of the characteristic first bar from the principal theme of this movement, he brought out each time with plastic significance from the polyphonic web.—Leipziger Zeitung.

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(Signed) VICTOR HERBERT.

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CINCINNATI.

CINCINNATI, March 25, 1905.

THE American premiere of Gustav Mahler's symphony, No. 5, C sharp minor, was distinctively the event at yesterday's symphony concert in Music Hall. It was only a few weeks ago that this same work was given its first performance in Berlin at the eighth Philharmonic concert, under Nikisch's baton, and produced a sensation among the critics. Some pronounced him a prophet of the new school, greater in his audacities and more expressive of modern strenuousness than Richard Strauss, while others denounced him as a weak imitator—noisy and demonstrative rather than a musician of substance and genuine vitality. But, after all, there was a consensus about his wonderful command of orchestral color and technic, and of occasional flights of genius that could not be questioned. Like all innovators Mahler has his adherents and disciples, as well as an army of hostile critics. All great talent and genius is treated after the same fashion, and the bold Viennese conductor of the Royal Opera could not be an exception. That Mr. Van der Stucken should follow the Nikisch performance in a few weeks with an American production redounds to his particular prestige and glory, and reminds one of the enterprise of the late Theodore Thomas, who was generally the first to cater to the American taste with European novelties.

The Symphony Orchestra, under Mr. Van der Stucken's direction, gave the work a masterly, sincere, and at times inspiring production. The adagio was read with a poetic grasp of its beauties that was convincing, and the orchestral authority rose to a climax in the finale. All the divisions of the orchestra worked intelligently and enthusiastically together.

Fannie Bloomfield Zeisler received the welcome of a great artist. She played the Henselt concerto with a convincing power and a poetic beauty that made one almost feel that it still possessed vitality and a magnetism of the present, and not of the past.

The pianistic breadth and nobility of tone which Frederick J. Hoffmann commanded at the last chamber concert of the Marien String quartet in the Grieg sonata, A minor, for piano and 'cello, and the Raff quartet in G major, op. 202, for piano and strings, were worthy of more than passing comment. Mr. Marien led as the first violin with consummate skill, and it was a pleasure to hear the lovely, sympathetic 'cello tone of Mr. Mattioli in the cantabile passages of the Grieg number.

Of unusual import and musical significance was the modern chamber concert Tuesday night, presented at the Conservatory of Music Hall, by Frederic Shailer Evans, pianist, and the Conservatory String Quartet, the latter composed of P. A. Tirindelli, first violin; Bernard Sturm, second violin; Walter G. Werner, viola, and Carlo Fischer, violoncello.

A greater diversity of style than was given in the three numbers of the program could hardly have been constructed—the Dvorák trio (Dumky), op. 90, for piano, violin and 'cello; the quartet B flat major, for piano, violin and 'cello, of Saint-Saëns, and the quintet E minor, for piano, two violins, viola and 'cello, of Christian Sinding.

Corinne Moore-Lawson, whose first song recital this season occurs at Conservatory Hall, Saturday afternoon, April 1, has inspired the best efforts of song composers.

Julia and Carl Heinrich, the talented musicians, will have a season of lyceum work next season in connection with Bohumir Kryl, the cornetist.

The Hamilton Y. M. C. A. closed their star course Tuesday night with a concert by the Anderson-Reohr Company, of New York.

Pier A. Tirindelli received the following letter, which explains itself:

AMSTERDAM, February 26, 1905.

MY DEAR FRIEND—Delighted to inform you most particularly that in Brussels your composition made quite a

hit. Here also. A success with a piece in places like Berlin, Brussels and Amsterdam ought to bring good results. Best regards.

Yours affectionately,

ARTHUR HARTMANN.

One of the conscientious exponents of the German method of singing is Hans Seitz, of the College of Music, of Cincinnati. Mr. Seitz is not only a successful teacher of voice, but the possessor of a most excellent vocal organ, with the range of a bass-baritone, which he uses with artistic skill. It was with a keen appreciation of his talent that a number of admirers besought him to give two evenings of strictly classical German songs. He chose to make his programs historical. To give adequate interpretation of the varied sentiments which Mr. Seitz's programs represented was a task requiring unusual versatility, and his enunciation of the text was admirably done. His success was shared by Dr. N. J. Elsenheimer, whose judicious accompaniments were an able support to the singer.

The Cincinnati Conservatory of Music brought forward its faculty last week in a most unusual type of concert. It was a program of compositions adapted for the unfamiliar combination of instruments—pipe organ, piano, violin and 'cello. Though a program selected from classic masters, old and new, Bach, Mozart, Bruch, Dinel, Rheinberger and the like, the program was of singular interest, being so utterly out of the deep ruts and the beaten path of usual concerts.

The Bach Society will celebrate the 220th birthday anniversary of the great master on March 22, with the following program: Cantata No. 34, "O Ewiges Feuer"; concerto in C major, for two pianos; cantata for baritone, "Ich Will Den Kreuz Stab Gerne Tragen"; Brandenburg No. 5, triple concerto for piano, violin and flute. The following names appear on the program: Mesdames Bennett, Plogstedt, Misses Roeter and Bain, Messrs. Bohlmann, Tirindelli, Timmons, Louis Ehrgott, Lampe, Schramm, Spiel, Waechter, Max Froehlich, Menge, Doucet and Schulz.

The May Festival Chorus difficulties are still in a jumble. President A. Howard Hinkle is in favor of organizing a new chorus. Meanwhile there has been some talk of consolidating the May Festival and Orchestra Association forces. Mr. Hinkle, however, is emphatically opposed to such a project.

J. A. HOMAN.

Admiration for Shotwell-Piper.

MADAME SHOTWELL-PIPER appeared as soloist with the Indianapolis Symphony Orchestra, February 27, and the Indianapolis News speaks of her singing as a delightful feature of the program:

"Madame Shotwell-Piper," says the News, "was graceful and winning in presence and displayed a voice remarkable for the strength, purity and timbre of its upper register. It is a voice that comes into its own in those runs and trills that often test so severely a voice otherwise satisfactory. Though it lacked somewhat in body in the middle register, there was a mezzo quality, a richness of color in it, that made it extremely agreeable to listen to. From the artist's point of view, it was especially interesting in that it was perfectly managed. The singer knew her voice, what it could best do and what it was less adapted for. Its flexibility was unusual and the breath control could not have been better. Madame Shotwell-Piper sang first an aria from Massenet's 'Le Cid,' and later the 'Jewel Song' from 'Faust,' appearing to greater advantage in the second number. Recalled by warm applause, she sang to piano accompaniment a setting of 'Day's at the Morn,' with so much brightness, grace and feeling that one wished Browning had not made Pippa's song so short."

Among the most recent engagements of Madame Shotwell-Piper have been a very successful appearance at the Woman's Club in New Rochelle, February 23; a private recital at Lakewood on March 7, and a New York appearance at the Majestic Theatre, March 12.

QUESTIONS AND ANSWERS.

Who Is the Composer?

CARTHAGE, Mo., March 20, 1905.

Editor Musical Courier:

Will you kindly inform me as to what composer has set to music Matthew Arnold's poem "Longing," and the name of the publisher, and oblige,

Yours very truly,

(Miss) M. R. GLENN.

By publishing this inquiry Miss Glenn may hear from the composer.

The Use of Words.

New York, March 15, 1905.

To The Musical Courier:

I have had several arguments with musical friends regarding the correctness of the words "render," "rendition," "and rendition," in relation to a musical performance or interpretation. I claim that the words used in that sense are misapplied. I notice that you seem to bar the words in your columns, particularly in the editorial part. Will you please inform me whether I am on the right or wrong side of the argument? Thanking you in advance,

Very truly yours,

FRANK WALLACE.

THE MUSICAL COURIER uses the Standard Dictionary as arbiter in all doubtful matters of diction, rhetoric, spelling, &c. The Standard permits the use of the words "render," "rendition," and "rendering" in speaking of a musical performance. Personally we have no objection to the words named, but in editing we prefer the plainer expression "play," or "played," and often we use the term "performance" rather than "rendition," merely by way of variety. Amateur musical writers abuse the word "render" and its derivatives to such an extent that it must be used with care in reputable papers, but it is not wrong.

John Young in "Faust."

JOHAN YOUNG has been singing "Faust" in Gloucester, Mass., with success, as appears from the following:

Mr. Young ably sustained his success of last evening. Among the gems of the evening was the duet "Be Mine the Delight," by Faust and Mephistopheles; the apostrophe of Faust to Margaret and the brilliant closing participated in by Margaret, Faust, Mephistopheles and the chorus.—The Gloucester Daily Times, February 23, 1905.

In the first scene the opening by Mr. Young was well rendered, and it was seen at a glance that the audience was with him in his part and closely followed the difficult expression of the opening scene.

The appeal of Faust (Mr. Young) for his lost youth, up to the grand finale at the end of the first act, the music was built up to such a degree of perfectness and the work of the artist was also so charmingly in accord that it was no wonder that the vast audience broke out in tumultuous applause.

The closing of the second act brought out excellent work on the part of Mr. Young.

In the third act Mr. Young did some excellent work, handling the high minor part of his work well.

In the last act Margaret was well supported by Mr. Young.—The Gloucester Cape Ann News, February 23, 1905.



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CHICAGO, March 25, 1905.



We are rapidly approaching the end of the Chicago Orchestral season, and in many ways this might be called the most notable since its organization. This season saw the two extreme events in its history; first, the lamentable demise of Theodore Thomas, the founder and conductor of the orchestra, of whom so much is known that it were out of place to write more extensively here, and, secondly, the establishment of the permanent home of the orchestra in the Orchestra Hall building. Aside from these two most absorbing topics the concerts so far have been fully up to the standard started and maintained by the founder, but in many respects a number of concerts have been especially brilliant. Frederick A. Stock, who took up the baton laid down by Theodore Thomas, has already made himself beloved and esteemed by both the orchestra patrons and orchestra members, and has shown in every way his ability to retain his position.

The soloists may have been many and of the highest order, and a review of them here is unnecessary.

Yesterday afternoon, March 24, brought forward a young pianist, Ernest Schelling, a Swiss, who seems endowed with all the requisites that an artist needs to make a favorable impression on his audience. His medium was the A minor concerto, op. 54, by Robert Schumann, which he gave in a brilliant, musicianly manner. From the first we recognized in Mr. Schelling an artist of great technical resource, musical taste and fine rhythmic feeling. He exhibited a variety of tone qualities and his performance was scholarly and convincing. After a number of recalls he gave the A flat ballade of Chopin in good style.

The next important number on a somewhat shorter program than usual was the E minor symphony, op. 64, No. 5, of Tchaikowsky. In this Mr. Stock again proved his sterling musical gifts, but especial mention must be made of the performance of the "Andante Cantabile"; in it every nuance, every phrase, not only in the prominent instruments of the orchestra but in the middle voices, was brought out by the players in a manner which challenged all former performances of this part of the symphony. It seemed as if every musician in the orchestra were fired with enthusiasm, and Mr. Stock surely gave of his best.

"Fingal's Cave" of Mendelssohn, and entr'acte, B minor, "Rosamunde" of Schubert, completed one of the most entertaining programs we have had this season, and the same will be repeated this evening.

Miscellaneous Program by De Pachmann.

The fourth piano recital by Vladimir de Pachmann was given Sunday afternoon, March 19, at the Studebaker

Theatre, Fine Arts Building, a miscellaneous program being presented. The first part comprised among other numbers the Schumann G minor sonata, "So rasch wie möglich," "Schneller," "Noch Schneller." This peculiarity has as yet not been lived up to by anyone, and it is a question whether Schumann, the German, saw the humor in so marking the first movement of his sonata. At any rate De Pachmann went as fast as possible most of the time, and that is nearly all that can be said of the first movement of the sonata. The andantino and scherzo were adequately rendered, and then came the Mendelssohn "Rondo Capriccioso," op. 14, which still delights the audience and which was one of the best played numbers on the afternoon's program. The F minor etude by Liszt is a piece written especially, one might say, for just such a pianist as De Pachmann, and he played it excellently.

The second part of the program was made up entirely of Chopin, and here De Pachmann, as Mark Twain would say, "was at home." The A flat ballade was given a very musical performance, and the four preludes and three etudes, especially the one in E minor, op. 25, No. 5, were some of the attractions of the afternoon. The "Funeral March" we all know how De Pachmann alone can play, and the C sharp minor valse proved a little gem.

The theatre was filled to the last seat, and many were unable to gain admittance to hear one of the most popular pianists we have had here in some time.

Rudolph Ganz.

Much has been said and written of Rudolph Ganz's recent recital. A few extracts follow:

Rudolph Ganz, one of the younger pianists of this country and a performer of exceptional ability, played a varied and well chosen program at Music Hall yesterday, and again demonstrated his right to be classed with the best pianists we have. Mr. Ganz displayed a marked musical and technical equipment, and was enthusiastically received by the audience.

He showed himself at all times a master, and won from his excellent piano a tone of charm and sonority.—Chicago Examiner, March 6, 1905.

The program chosen by Rudolph Ganz for his annual piano recital in Fine Arts Music Hall was one which requires the full development of technical and interpretative power. It contained Busoni's arrangement of the Bach toccata No. 3 in D minor, the "Etudes Symphoniques" of Schumann, Chopin's B minor scherzo and impromptu in F sharp major, Revel's "Jeux d'Eau," Debussy's A minor prelude, Saint-Saëns' "Wedding Cake" valse caprice and Liszt's "Seconde Année de Pelerinage, Italie."

Mr. Ganz is an artist whose constant endeavor is progress. He has broadened in musical thought since his last recital, and gives evidence of much careful study. In the playing of this artist there is no sense of limitation. His technical facility is remarkable and his power of expression is that of a master. A rare comprehension of tonal values and artistic blending of colors give to his interpretations the wide range and versatility required to present

adequately the pieces selected. In the Bach number there was a fine intellectual grasp; in the Schumann composition there was a fine exhibition of contrast in the reading of the variations. The Chopin pieces displayed a poetic feeling; the pieces of the French school were played with lightness, freshness and capricious brightness, and the Liszt "Pilgrimage" showed the possession of strong dramatic instincts and intensity of expression.—Walton Perkins, in the Chicago Evening Post of March 6, 1905.

That Rudolph Ganz is a piano virtuoso of the first rank was abundantly demonstrated yesterday afternoon at Music Hall. Mr. Ganz gave his annual recital, playing a most interesting and almost entirely new program. His audience was not large and was drawn mostly from the local musical colony. It applauded vigorously, however, in an effort to make up for the large attendance that Mr. Ganz's work certainly merited. The program included the Bach-Busoni toccata in D minor, Schumann's "Etudes Symphoniques," the Chopin scherzo in B minor and the impromptu in F sharp major; Revel's "Jeux d'Eau," Debussy's prelude in A minor, Saint-Saëns' "Wedding Cake" valse caprice and the Liszt "Seconde Année de Pelerinage, Italie." With the exception of the Chopin and Schumann numbers, the program was played here for the first time. Mr. Ganz showed himself a master of technical difficulties and gave evidence of a fair amount of endowment on the temperamental side. His playing of the beautiful Liszt music was a revelation of poetic expression.—Chicago Chronicle, March 6, 1905.

Jessie King and Mabel Woodworth, two young musicians, the former a pupil of Victor Garwood and the latter a violin pupil of Adolf Weidig, will give a recital Saturday afternoon, April 1, at Kimball Rehearsal Hall. The recital will be under the auspices of the American Conservatory. The following program will be performed: Pastorale, sonata, A major, Scarlatti; etudes, op. 10, No. 3, and op. 25, No. 11, Chopin; "Magic Fire Scene," Brassin-Wagner; nocturne, Chopin; "Rigaudon," Raff; concerto, E minor (first movement), Chopin, by Miss King, and "Faust" fantasia, op. 47, Alard; "Fantasia Appassionata," op. 24, by Miss Woodworth. Victor Garwood will play the orches-

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tral parts to the Chopin concerto, and Louise Robyn will be the accompanist.

Marion Green, in Waterloo, Ia.

Here are a few press comments on Marion Green's singing:

Mr. Green was in the pink of condition and sang in his customary way—which never fails to delight his hearers.—Waterloo Courier, February 25, 1905.

Marion Green possesses a rich and well cultivated voice of fine quality and remarkable smoothness of tone. He sang with great expression.—Waterloo Reporter, February 25, 1905.

Mr. Green sang first. His efforts were received with great applause. He has appeared in this city several times before, but never to greater advantage than Friday evening. His strong, rich basso voice is at all times under his command. A composed, pleasing appearance adds to his gift of handling his parts well.

Mr. Green is a favorite in Waterloo, and adds to his laurels upon each appearance.—Waterloo Times-Tribune, February 28, 1905.

The recital which was given last Saturday by the American Conservatory was of unusual interest. Ella Mills is a young pianist of ability, possessing, as she does, a fine musical understanding. A feature of her work was the MacDowell A minor concerto, the second piano part of which was played by Henriot Levy. Miss Mills is a former pupil of John J. Hattstaedt.

Some excellent singing was done by Marie Hills, who has a beautiful voice, a pupil of Ragna Linne. Although hampered by a severe cold, Miss Hills acquitted herself with great credit.

Another interesting number was the Vieuxtemps D minor violin concerto, which was played by a talented young artist, Lulu Sinclair, with surprising brilliancy and temperamental warmth.

March 28 Karl Reckzeh, the well known pianist, will give an interesting piano recital before the Toledo Conservatory of Music in Toledo, Ohio. Among other numbers he will play the Schumann "Carnaval," op. 9, and the twelve Chopin etudes, op. 25.

In my last week's article on "Musical College Trust" I accidentally forgot to mention among the resident artists Arthur Speed, the English pianist, who has made such a great success since his advent in Chicago. He has proved one of the most valuable acquisitions to the pianistic forces in this city, and Felix Browski, the well known composer and litterateur.

David Bispham and Carrie Jacobs-Bond will give their promised recital Sunday afternoon, April 2, at Music Hall, under the direction of F. Wight Neumann. Mr. Bispham will sing two groups of songs by Mrs. Bond, with the composer at the piano, and three groups of songs by different composers, including by request Schumann's "The Two Grenadiers." The program in full is as follows:

Part one, "Ruddier Than the Cherry," Handel; "Who Is Sylvia?" Schubert; "Creation's Hymn," Beethoven. Part two, "Nothing but a Wild Rose," from three songs; "Shadows," "The Last Long Rest," "Good Night," "In a Foreign Land," "Just by Laughing," "The Gate of Tears," "May I Print a Kiss?" Carrie Jacobs-Bond. Part

three, "The Two Grenadiers," Schumann; "The Monk," Meyerbeer. Part four, "Where Youth's Eternal," "Linger Not," "A Study in Symbols," "Until God's Day," "The Lily and the Rose," "The Greatest Charm," "The Dear Auf Wiedersehn," from eleven and twelve songs, Carrie Jacobs-Bond. Part five, "The Pretty Creature," "Drink to Me Only With Thine Eyes" and "Young Richard," old English.

Johanna Galski, the eminent German prima donna soprano, who has not appeared with the grand opera this season, makes her last appearance at the Auditorium Saturday afternoon, April 8, in a song recital under the direction of F. Wight Neumann, for which she has prepared the following program: Part one, classic—"Widmung," "Dichterliebe," one and two, Schumann; "Veilchen," "Wiengenlied," Mozart; "Gretchen am Spinnrad," "Tod und Das Mädchen," and "Erlkönig" (by request), Schubert. Part two, modern—"Von Ewiges Liebe," "Murmeldes Luftchen," Brahms; "Weyla's Gesang," Hugo Wolf; "Im Herbst," Franz; two "Kinderlieder" (by request), Taubert. Part three, Wagner—piano solo, "Trauermarsch," "Immolation Scene," from "Götterdämmerung."

The farewell and joint appearance of Josef Hofmann and Fritz Kreisler Sunday afternoon, April 9, at the Studebaker Theatre will be an interesting musical event. They have announced that they will play, and by request, Beethoven's "Kreutzer Sonata," and the sonata F major, by Grieg.

Under the auspices of the Chicago Lyric School, Walde-mar von Geltsch, a young violinist of promise, gave a recital in Kimball Hall, March 15, assisted by Mrs. Robert Dutton, soprano, and Ruth Nasmyth, accompanist. Mr. Geltsch's numbers were "Caprice de Concert," Musin; concerto, op. 64, Mendelssohn; ballade et polonaise, Vieuxtemps, and a group of smaller pieces by D'Ambrosio, Sarasate, Schumann and Hubay. These were given in a praiseworthy manner and Mr. Geltsch scored a creditable success.

Karl Reckzeh and Glenn Dillard Gunn.

Tuesday, March 28, in Kimball Hall, a concert will be given under the auspices of the Chicago Musical College Extension by pupils of Messrs. Reckzeh and Gunn. Among the numbers on the program are "Fantasie Chromatique et Fugue," by Bessie Ryan; paraphrase (Strauss-Schutt), Mary Garretson; etude, C sharp minor (Chopin), and valse impromptu (Liszt), Lottie Smith, and "Cantique d'Amour (Liszt); valse, A flat major (Chopin), Prudence Neff.

Particular interest in the twenty-second public rehearsal and concert of the Chicago Orchestra, Frederick A. Stock conductor, March 31 and April 1, in Orchestra Hall, will centre in the performance of the "Two Legends" from the "Kalevala," by Sibelius, and three compositions—symphonic poem "Thamar," by Balakirew; tableau musical, "Le Printemps," op. 34, Glazounow, and "Capriccio Espagnole," op. 34, Rimsky-Korsakow. Besides these the program will contain "On the Shores of Sorrento,"

Strauss; polonaise, A flat, Chopin, orchestrated by Theodore Thomas, and overture to "The Barber of Bagdad," by Cornelius.

Concert by Singing Societies.

The United German Singing Societies of Chicago, comprising a membership of 800 singers, will give a concert at the Auditorium on Wednesday, March 29, under the direction of Gustav Erhorn, in which the Metropolitan Orchestra, under the direction of Carl Bunge, will take part. The soloists will be Mary Law, violinist, and Arthur Beresford, baritone. A program will be offered, composed of numbers by Massenet, Schulken, Fittig, Lalo, Wagner, Podbersky, Tschaikowsky, Angerer, Sauret and Mendelssohn.

Grace Whistler Misick Criticisms.

GRACE WHISTLER MISICK, one of Chicago's best contraltos, has had a most successful season on her Western tour. She was received with great enthusiasm and won admiration wherever she appeared. The papers have this to say:

Grace Whistler Misick has a wonderfully rich voice. She sang an aria from "Samson and Delilah" in a manner that left little to be desired. Madame Misick has a contralto voice of big range and unusual sweetness. She sings with good dramatic feeling, and her stage presence is charming.—Los Angeles (Cal.) Herald.

All were delighted with the charming contralto, Madame Misick, who is a rare singer. In all her songs she gave full proof of her remarkable powers, being repeatedly encored.—San José (Cal.) Daily Mercury.

Madame Misick's voice is mellow and resonant, and she sings with splendid effect.—Bakersfield, Cal.

Madame Misick has a sympathetic voice of excellent timbre and good compass—well trained and used with beautiful effect.—Portland (Ore.) Telegram.

Madame Misick has an exceedingly mellow voice, very sympathetic in the low notes and velvety in the higher ones.—Portland Oregonian.

Grace Whistler Misick delighted the audience with her rich, warm contralto voice, her charming personality and her artistic rendering. Madame Misick fully justifies the high praise she has received in concert and oratorio in other parts of this country.—The Public Ledger, Tacoma, Wash.

Grace Whistler Misick has a very beautiful, flexible voice. Her method was admired, and she used superior judgment in selecting her songs.—Boise City (Idaho) Daily Statesman.

Mrs. Misick is the fortunate possessor of a personal as well as artistic and vocal charm, and is one of the few who attain an intimacy with her audience at once. Her voice is naturally one of much beauty. There is warmth in every one of her notes, and possessing much personal distinction, style and good taste, she has won admiration wherever she appeared.—Anaconda (Mon.) Standard.

Mrs. Misick displayed her full abilities as an oratorio singer. She is an artist of the first rank, possessing a beautiful contralto voice, which she uses with taste and intelligence.—Omaha (Neb.) World-Herald.

This was Mrs. Misick's first appearance, and she did some very beautiful work, receiving enthusiastic and prolonged applause, and, although recalled three times, did not consent to an encore.—Omaha (Neb.) Daily News.

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Musical Clubs.

The American Musical Directory, published at 419 St. James Building, New York, contains the list of musical clubs and societies in the United States and Canada, with addresses of the officials.

Gloversville, N. Y.—About 125 vocalists have organized a choral club. Prior to the organization remarks were made by Judge W. C. Mills, Harry J. Allen and L. A. Tate, after which Prof. William G. Merrihew, of Schenectady, acting as conductor, gave the chorus its first lesson. The following officers were elected: President, Judge William C. Mills; vice president, Lewis A. Tate; secretary, Frank A. Patten; treasurer, Charles H. Skinner; librarian, Francis Sparhawk; conductor, William G. Merrihew; pianist, Janet Stetson; board of directors, A. W. Williams, Dr. A. L. Brubacher, C. W. Muddle, Frank Talbot, Harry Oaksford.

Louisville, Ky.—The Orpheus Musical Club, composed of the younger set, was entertained recently by one of its members, Inez Gleason.

Ithaca, N. Y.—A benefit musicale was given by the Child Study Club at the home of Mrs. Wyckoff.

Oxford, N. Y.—A choral club has been organized. It will meet Friday evenings at the Episcopal chapel for rehearsals.

Rochester, Minn.—A pipe organ recital was given by Gordon Graham, organist and choirmaster of St. Paul's Church at Winona, assisted by Miss Shanafelt, of Rochester.

Taunton, Mass.—The piano pupils of Jennie L. Burbank gave a recital at 59 Harrison avenue.

Dunkirk, N. Y.—A program was presented by the music pupils of Mrs. H. J. Howe at her residence.

Dallas, Tex.—The following is the announcement of the May music festival to be given May 5 and 6 by the St. Cecilia Choral Society, Mrs. Jules D. Roberts musical conductor: The Pittsburg Symphony Orchestra, Emil Paur conductor; Johanna Gadske, Baernstein Regneas, Eugen Ysaye, Holmes Cowper, Emil Paur pianist.

Grand Rapids, Mich.—At the Schubert Club concert on April 4 the soloists will be Minnie F. Griffin and Kelley Cole. May 29 and 30 Grand Rapids will celebrate its third annual May festival, under the management of the Schubert Club. Among those already engaged are: Theodore

Thomas' Orchestra, sixty pieces; Louise Homer, David Bispham, Anita Rio, Theodore Bohlmann, Minnie Fish Griffin, Sue Furbeck, Milton B. Griffith and Marion Green.

New Bedford, Mass.—A concert was given by the Choral Association, John A. Ruggles, Jr., conductor, on March 9, when Mendelssohn's "Hymn of Praise" and miscellaneous selections were sung by Gertrude Miller, Clarence P. Shirley, Helen C. Gifford, William C. Macy and the association chorus. Bertha D. Reed was pianist and Allen W. Swan organist.

Springfield, Mass.—The Symphony Club gave its second concert March 9. The soloists were Madame Mieliez and Oton de Scheda. Carl W. Schulz was the accompanist.

Springfield, Ohio.—The Ladies' Chorus, now under the direction of Mark A. Snyder, is at work on Gade's "The Crusaders," which is to be given the last of March.

Canandaigua, N. Y.—The Tuesday Musicales gave a concert at Mrs. J. L. McLaughlin's, at which the local musicians were assisted by A. L. de Robert, violinist; Miss Rogers, soprano; Marvin Burr, baritone; Elbert Newton and Kate Bennett Smythe, accompanists, all of Rochester.

Springfield, Ill.—The Amateur Musical Club has begun the study of composition for the piano and voice, having concluded with the French and Italian music, and as guests of Mrs. George Keys, on Lawrence avenue, gave some of the earliest written music of Germany. One of the earliest of these songs, written in the year 1150, was given by Mrs. Ridgely Hudson. Laura Fisher, who, with Mrs. Keys, arranged the program, read the paper of the day.

Blghampton, N. Y.—The St. Cecilia Glee Club of St. Mary's Church recently gave a play, "The Isle of Song."

Schenectady, N. Y.—The first recital ever given by the musical department of the Woman's Club proved to be a success in every way and the audience was liberal in the praise bestowed upon the members of the department, especially upon Hattie L. Colburn, the director.

New Brunswick, N. J.—At the first concert of the second season of the New Brunswick Orchestral Society the orchestra was conducted by Charles Henry Hart.

Rockford, Ill.—Helen Haines, of Durand, played at a piano recital given by the St. Cecilia Club, of Rockford.

Milwaukee, Wis.—Sterndale Bennett, Niels W. Gade and Johannes Brahms were the composers chosen for the meeting of the Musical Culture Club at the residence of Jessie M. Ries, 649 Thirty-sixth street.

Ottawa, Ill.—At the March meeting of the Amateur Musical Club the program consisted of Chopin's work and a continuation of the one given last month at the residence of Mrs. Clarence Griggs.

Rockford, Ill.—Before the members of the Schumann Club Maude Rosenthal gave a recital March 13. Miss Rosenthal was assisted by Marie Weldon, Hazel Hicks and Bertha Green.

Portchester, N. Y.—The Marathon Glee Club has engaged Dr. Carl Martin, of Greenwich, as conductor of the club.

Baltimore, Md.—At a musicale given at the Arundell Club, North Charles street, the program, composed entirely of Wagner selections, was presented by Edwin L. Turnbull, violinist, and Dr. Philip Ogden at the piano.

Blghampton, N. Y.—The last meeting of Les Babilardes, a society of young women, was held at the home of Jane Holt, 20 Myrtle avenue.

Springfield, Ohio.—The last meeting of the Musical Study Class was held at the home of Mrs. J. Morton, on South Second street. The class had for the subject discussed the life and compositions of Mozart, the program being arranged by Daisy White, chairman for the day, assisted by Mrs. Morton and Miss Jones.

Josephine Wellington at Home.

JOSEPHINE WELLINGTON, the California soprano, who has recently been singing in Italy, has returned to the United States and is now on a concert tour on the Pacific Coast, in conjunction with Leandro Campanari.

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Musical People.

Allentown, Pa.—A piano recital was given March 9 by the pupils of William Rees.

Elizabeth City, N. C.—A musicale was given by local talent March 8. W. A. Worth, Rosalie Baxter, Mrs. M. R. Griffin, Mary Worth, May Guirkin, Marguerite Sammons, Elizabeth Bell, Byrd Kramer and William H. Green took part in the program.

Traverse City, Mich.—Seven of Myrta Miller's piano pupils gave a recital at the home of H. Montague, corner of State and Wellington streets.

Hartford, Conn.—An informal recital was given at the Hartford School of Music by pupils of Mr. Milcke, Mr. Bacheller and Mr. Noyes.

San Antonio, Tex.—A recital was given at Casino Hall by Prof. J. M. Steinfeldt and his intermediate and advanced classes.

Birmingham, Ala.—Edward G. Powell and pupils entertained their friends at a recital.

Redkey, Ind.—Blanche Shepherd gave a recital March 8.

Toledo, Ohio.—A piano recital was given by the pupils of Mayme and Agnes Monks.

Rosendale, N. Y.—A musicale was held at the residence of Dr. Hasbrouck for the benefit of All Saints' Church. The program was given by Elizabeth Stephens, Mrs. L. A. Mellert, Beulah Youngs, Mrs. C. V. Hasbrouck, Augusta Smith, Clara Schinnen, John McClafferty and George Mottman.

Elgin, Ill.—A piano recital was given by the pupils of Ruth G. Preston, assisted by Maude Hartley.

Peekskill, N. Y.—An informal musicale, introducing Alfred Walker, of the Royal Academy of Music, with Harold Smith, baritone, and pupils, was given at Hotel Raleigh,

under the patronage of Mrs. Robert McCord and Mrs. Clarence Lattan Bleakley. Miss McGovern at the piano.

Toledo, Iowa.—A piano recital was given by John Knowles Weaver, director of the Western College of Music, assisted by Marie Bookwalter, soprano, at Phillips Music Hall not long ago.

Newark, N. J.—A piano recital was given by Laura Stucky, pupil of Carolyn J. Roff, assisted by Albert Gregorowich Janpolski, baritone, and Henry Hall Dunclee, accompanist, Thursday evening March 16, at Wallace Hall.

Plainfield, N. J.—Eda Aberle, Maurice Kaufman and Manfred Malkin were the artists at Miss Hartridge's musicale. The three artists were enthusiastically received. Miss Hartridge is principal of the school that bears her name.

Memphis, Tenn.—The opening song recital of the Bush Temple Conservatory was given March 20 by Marie Greenwood Guiberson in Recital Hall.

Arkadelphia, Ark.—Frank M. Church has been giving a series of organ recitals at Ouachita College. At the last one the program was a Guilman one and Mr. Church was assisted by Esther Rosamond and Mae Kirkland.

Unadilla, N. Y.—The following ladies took part in a musicale: Mrs. Herdman, Mrs. Rowley, Miss Hubbell, Mrs. Sisson, Mrs. Boyd, Miss Hubbell and Miss Trask.

Dixfield, Me.—The recital given by the pupils of M. Louise Staples was one of the social events of the season.

Worcester, Mass.—The pupils of Walter W. Farmer gave a recital in the Day Building. Walter F. Knapp and Clifford Wilson assisted.

Reading, Pa.—Blanche C. Newhard's pupils gave a recital at her home, 1252 Spruce street.

San Antonio, Tex.—The pupils of Herbert Reed gave their regular monthly recital at his studio, No. 120 Taylor street.

West Edmeston, N. Y.—A concert was given by Prof. L. H. Burdick and his orchestra and Mr. and Mrs. J. R. Babcock, of Leonardsville.

Dubuque, Ia.—The pupils of the Schroeder Violin Conservatory gave the fourteenth recital of the institution. Miss Erwin, Miss Schrup and Miss Staples were the accompanists.

Fall River, Mass.—The pupils of Clarence Williston gave a piano recital at his studio.

Kenosha, Wis.—Mr. Lochner, 'cellist' assisted the pupils of Miss Field at a piano recital.

Mansfield, Ohio.—A piano recital was held at the home of Ozella Stone. Miss Stone was assisted in the recital by Myrtle Booth.

Massillon, Ohio.—Mrs. James H. Hunt, of 199 East Main street, lent her drawing rooms to the music loving people of the city for an invitation subscription musicale, a recital of songs by Shakespeare and old ballads, given by Katherine H. Talbot, contralto, and Anna W. Lawrence, harpist.

Aurora, Ill.—A large audience attended the piano recital given by a number of the pupils of Edna R. Miller at 22 Fox street.

De Pachmann for Brooklyn.

DE PACHMANN will give a recital at Association Hall, Brooklyn, Thursday evening, April 13, under the auspices of the Brooklyn Institute. The announcement made on another page that the season in Brooklyn was about to close is premature.



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